MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D. C., October 25, 1951

The third meeting of the Commission of Fine Arts, during the fiscal year 1952, was held in its office in the Interior Department Building, on Thursday, October 25, 1951. The following members were present:

Mr. Finley, Chairman
Professor Hudnut,
Professor Belluschi,
Mr. Peets,
Mr. deWeldon,
also H. P. Caemmerer, Secretary,
and Administrative Officer.

1. APPROVAL OF MINUTES OF PREVIOUS MEETING:

The Minutes of the Meeting of the Commission of Fine Arts, held on August 17, 1951, were approved.

2. SHIPSTEAD-LUCE ACT SUBMISSION, The Secretary submitted Application No. 1445, dated October 3, 1951, for four residences to be built at 8100-4-8-12, West Beach Drive, Northwest. The Commission inspected the designs. These houses will be at the northern end of Rock Creek Park. The Commission took note of the various plot plans and noted that the houses will be back from the street, more or less in the woods.

The design indicated that the exterior will be stone, wood, and brick. After some further discussion, the Commission approved the design. The Director of Inspection of the District of Columbia was notified accordingly.

3. BOOKER T. WASHINGTON AND GEORGE CARVER MEMORIAL COIN: Under date of October 5, 1951 the following letter was received:

"Dear Mr. Caemmerer:

The enclosed preliminary sketches showing obverse and reverse sides of the contemplated George Washington Carver and Booker T. Washington Commemorative half

dollar are sent for your scrutiny and opinions, prior to final work on completed drawings.

An alternate set of sketches is now in preparation and will be forwarded to you as soon as they are completed.

With many thanks for your cooperation and interest in our work, I am

Yours truly

S. J. Phillips,"
President

The designs were brought to the attention of Mr. deWeldon, who advised submitting a revised design.

The Secretary stated that the Director of the Mint would expect that the Commission of Fine Arts approve the model before proceeding with minting the coin. The Commission concurred in the report of Mr. deWeldon and it was embodied in a report to Mr. Phillips, accordingly. (Exhibit A)

4. GOVERNMENT AND ART: The Secretary submitted three volumes of testimony on the subject of "Government and Art" compiled by him during the past two months and stated that volume four would be ready by 11:30 a.m. today. These four volumes will include all of the testimony since last March, including that of General Ward on August 17, 1951.

The Commission expressed their interest in these documents and decided that they would read them during the month following, prior to the next meeting of the Commission. There were fully fifty witnesses heard on the subject.

5. BUST OF PRESIDENT FRANKLIN D. ROOSEVELT: The Secretary of the Interior submitted a letter with photographs of a proposed bust of former President Franklin D. Roosevelt. (Exhibit B)

The Commission inspected the photographs, and referred the matter to Mr. deWeldon for appropriate action and report. (Exhibit B-1)

6. ARLINGTON MEMORIAL BRIDGE DEVELOPMENT:

(a) Statue for Niche of Great Entrance to Arlington National Cemetery

(b) Christopher Columbus Memorial Grove.

The Commission were in conference with Honorable Hillory A. Tolson, Acting Director of the National Park Service, and Harry T. Thompson, Associate Director of the Office of National Capital Parks, National Park Service, regarding a statue for the Niche of the Great Entrance to the Arlington National Cemetery, modeled by A. A. Weinman, sculptor, who was also present.

Mr. Thompson inquired with reference to the action of the Commission of Fine Arts, taken at the meeting held July 19th, in reporting to the Bureau of the Budget that the method proposed for financing the execution and erection of the Statue was not considered to be satisfactory and that the provision in the bill (S-1712) for a Christopher Columbus Memorial Grove as an approach to the Great Entrance was disapproved (Exhibit C).

The Commission objected to having a private organization provide funds for a National Memorial that has been authorized by Congress if this involved a change in the character of the memorial so that it differed from the original purpose for which the memorial was authorized. The Commission also disapproved the proposed Christopher Columbus Memorial Grove as part of the approach to the Great Entrance to Arlington Cemetery. The Commission pointed out that there now exists a Christopher Columbus Monument in front of Union Station facing the United States Capitol.

A report was sent to the National Park Service accordingly (Exhibit C-1). A copy of the discussion on these subjects is attached hereto and made a part of these Minutes (Exhibit C-2). Also the Bureau of the Budget was advised of the action taken (Exhibit C-3).

7. MAHATMA GANDHI MEMORIAL: Under the date of August 24, 1951, a letter from Mr. J. J. Singh, President of the India League of America (Exhibit D), raising further questions regarding the location at Barnard Hill Park which is being considered for the Memorial to Mahatma Gandhi, particularly with regard to the area to be assigned to the India League and the possible erection of buildings near by which would encroach on the Memorial. The matter was brought to the attention of the National Park Service for a further report and they gave a full explanation of their views, pointing out that no more than five acres would be allowed and no higher building than a two-story recreational building, if any, would be erected in the vicinity of the memorial at any future time. The Commission approved the report, and it was sent to Mr. Singh (Exhibit D-1). The Commission asked about the date of the enactment of the legislation, and the Secretary reported that it was approved on September 28, 1949, with a five year limitation (Exhibit D-2).

8. ADDITION TO SOLDIERS HOME HOSPITAL: The Commission was in conference with Colonel Alan McCutchen, District Engineer, and Mr. A. Merrick of his office; Mr. James Porter, of Porter & Sons, architects, and with General Wade H. Haislip, Governor of the Soldiers Home, concerning the design of an addition to the Soldiers' Home Hospital. Mr. Porter explained the drawings, setting forth that only a part of the building is to be built at the present time. Professor Hudnut and Professor Belluschi had objections to make concerning the style of the design, particularly with regard to the treatment of the central portion of the building. The Commission advised restudy; and to assist the architect in this matter, the District Engineer's office asked that he be furnished a copy of the discussion and criticisms for guidance in making a revised design. This was furnished and is made a part of these minutes (Exhibit E).

9. MATERIAL FOR EXTERIOR OF INSTITUTE OF PATHOLOGY BUILDING: Under date of September 15, 1951, a letter was received from Deputy Assistant Chief of Staff, Major General W. O. Reeder (Exhibit F), on the subject of this building.

The Commission considered the letter carefully and reaffirmed the decision made at the meeting held on August 17, 1951, that the Department of the Army should have tests made of building material at the U. S. Bureau of Standards.

During the afternoon the Commission visited the proposed site for the building in the Army Medical Center, at Sixteenth Street and Alaska Avenue. The Commission noted that the site is a considerable distance from the main entrance to the grounds, that is eastward toward Georgia Avenue, but requested to see a plot plan showing the exact location of the proposed building. The Commission reaffirmed the opinion expressed several months ago that the Department of the Army have tests made at the United States Bureau of Standards of exterior material to be used. A letter was sent on the subject to the Secretary of Defense. (Exhibit F-1)

10. DESIGN FOR ARMSTRONG TECHNICAL HIGH SCHOOL: Mr. Merrel A. Coe, Municipal Architect, submitted a design for the proposed Armstrong Technical High School, which is to be built along the Brentwood Parkway, in the northeast section of the city. Mr. Coe explained the design, pointing out that the three story building is to have a fourth floor at some future time. It was designed in the contemporary style of architecture. The exterior will be architectural concrete and red brick; the bricks are to be furnished by the District of Columbia Reformatory at Lorton, Virginia.

Professor Belluschi said to Mr. Coe, regarding the design: "You have a perfectly logical treatment of the first floor; and then for no apparent reason, you treat the second and third floor a little differently."

Mr. Coe replied that the upper part of the building is for classrooms, while the lower portion is the administrative section with small offices. "We are trying to tie the two together."

Professor Belluschi didn't like the way Mr. Coe proposed to connect the windows. Professor Hudnut suggested that the entrance to the auditorium, which is to provide for 1,200 people, be made larger. The Commission recommended restudy of the design.

11. ARMED FORCES RESERVE MEDALS: Models for the Armed Forces Reserve Medals were submitted with letter through Mr. Arthur DuBois, Chief of the Heraldic Division, who was accompanied by Mr. Thomas Hudson Jones, sculptor of the models for the medals.

Mr. DuBois said: "I do not know if there is anyone here who remembers the adoption of the National Guard Insignia. There is a galvanized iron of that approved in the Commission in 1921. There is a pencil tracing I made at that time of that insignia for its incorporation into a manufacturing drawing. That is the basis of the insignia for the Department of the Air Force, there is the seal that we designed for the Department of the Air Force and we used the crest here to represent the Air Force Reserve Medal, showing the independence of the Air Force emerging from behind the clouds and becoming an autonomous Air Force. We introduced the heraldry, the fountain, that representing the fountain supplying the civilian soldier for reserve purposes."

The Commission considered the models individually and Professor Hudnut offered the following motion: "Mr. Chairman, I move the designs be approved and that we congratulate the artist and the Department on a very excellent job." Professor Belluschi seconded the motion. The models were thereupon approved unanimously, with the suggestion that of alternate designs for the National Guard Medal, the one <u>without</u> the ribbon be selected.

A description of the models and also a copy of the Executive Order is attached hereto and made a part of these minutes. (Exhibit G)

A report of approval was sent to Colonel Moon (Exhibit G-1).

12. ZONING SOUTH SIDE OF M STREET, GEORGETOWN: In accordance with the request made of the Zoning Commission by letter of August 17, 1951 (Exhibit H), the Commission received the following notice:

"Dear Mr. Finley:

> The Zoning Commission will hold a public hearing to consider amendments to the zoning map on Wednesday, October 31, 1951, beginning at 10:00 a.m., in Room 500, District Building. A proposal to change from Second Commercial, 60' "D" Area to First Commercial, 60' "D" Area all property so zoned in squares 1196, 1197, 1198, 1199, 1200, 1186, and 1184, having street frontage on the south side of M Street between 29th and 34th Streets, N.W., as shown by plat on file in the Office of the Zoning Commission, is listed as Item #15 on the agenda of the Commission. This proposal will not be heard prior to 2:15 p.m., at which time you will be given an opportunity to present your views in connection therewith."

Sincerely yours,

H. G. Ashton,
Executive Officer

The Commission felt that this is an important matter and asked that Mr. Peets represent the Commission of Fine Arts at the hearing on this subject.

13. GASOLINE SERVICE STATION, PENNSYLVANIA AVENUE AND M STREETS: The Secretary presented a design for the proposed Gasoline Service Station to be built on public ground at Pennsylvania Avenue and M Streets, NW. It is to be built by the American Oil Company, and the company secure special legislation from the Congress to permit this. (Exhibit I)

The Building was designed in the colonial style of architecture, and the grounds are to be appropriately landscaped. The building and grounds are to be in the nature of a "Portal" to Old Georgetown.

The Commission inspected the design and noted its colonial style of architecture and considered it appropriate for the location. The Secretary reported that the Board of Architectural Consultants had advised concerning the design for several weeks, during which progress studies were submitted by the owner, and had recommended approval of the design; accordingly, the Commission approved the design.

14. LETTER TO COMMITTEE OF CONSULTING ARCHITECTS ON THE OLD GEORGETOWN WORK: Mr. deWeldon suggested that, since a year has passed since the enactment of the law pertaining to Old Georgetown, the Commission of Fine Arts send a letter of appreciation to the Committee of Consulting Architects--Messrs. Macomber, Foster, and Winslow, who during the past year, have advised on the designs submitted by the District Government.

The Secretary reported that there have been nearly 250 submissions during the past year and that the Committee meets every Tuesday afternoon. In addition to the formal submissions, there have been numerous informal consultations, inquiries, and the like, pertaining to the work. The Commission heartily endorsed Mr. deWeldon's suggestion, and a letter was sent accordingly (Exhibit J).

15. RESTORATION OF PAINTINGS OF THE GOVERNMENT: Mr. Harold F. Cross submitted a letter offering his suggestions to restore paintings of the Government, located in the Federal Departments, such as The Capitol, the United States Supreme Court, among other buildings. The importance of the proposed work was recognized since there is no one who gives the paintings the care and attention that is necessary after they have been hung. The Commission referred the matter to Chairman Finley for consultation with Mr. Cross concerning this matter.

16. GIFTS FOR THE WHITE HOUSE: Mr. Finley reported that the President had referred to the Commission offers of several works of art proposed for the

White House, and in accordance with previous action of the Commission, he was giving them attention.

17. INSPECTION OF PAINTINGS, DEPARTMENT OF THE INTERIOR: During the noon hour, the Commission inspected an exhibition of paintings by the Interior Department Recreation Association. The paintings consisted of about 100 individual paintings by employees of the Department, who have adopted painting as an avocation. The Commission was pleased to see the paintings and felt it was an interesting exhibition.

18. "OLD GEORGETOWN" CASE, 3326 VOLTA PLACE: In accordance with the request of Mr. Archibald McDougall, the Commission visited his home at 3323 P St., NW. to inspect two windows that had been placed in a wall that abuts the rear of his property. The Secretary submitted a report to the Commission on the subject. (Exhibit K)

The Commission inspected the location in company with Mr. and Mrs. McDougall. The Commission took note of the fact in passing that according to a report of the Surveyor of the District, the wall is not a party wall, and that it appears that the owner of the adjacent property had every right to place the two windows in his building. Mr. McDougall felt that the Board of Architectural Consultants should have considered the effect the placing of windows such as these would have on the owner of adjoining property, since they encroach on privacy heretofore enjoyed.

The Commission considered the matter very carefully and decided that, if there has not been any encroachment on property rights of Mr. McDougall, the approval of the Commission of Fine Arts to the alteration in question, reported to the District Commissioner on October 9, 1951, would stand. Mr. McDougall and the Director of Inspection were advised accordingly.

19. CONGRESSIONAL BILLS FROM MEMBERS OF CONGRESS: The Secretary reported that in recent weeks there have been numerous bills submitted by members of

Congress pertaining to the subject of "Government and Art," and the Commission decided that they would receive attention at the next meeting of the Commission. These bills were listed. (Exhibit L)

20. NEXT MEETING OF THE COMMISSION OF FINE ARTS: The Commission decided to hold their next meeting in Washington on Thursday, November 29, and possibly Friday, November 30, 1951.

The Commission welcomed Mr. Finley on his return from his recent visit to France, Spain, and Portugal. Mr. Finley stated that he had a delightful trip.

The Commission lunched at the National Gallery of Art.

During the afternoon the Commission visited the home of Mr. McDougall and also the location proposed for the Institute of Pathology Building on the grounds of the Army Medical Center at Sixteenth Street, and Alaska Avenue, Northwest.

The Commission adjourned at 4:00 p.m.

[illegible]

[illegible] Commission of Fine Arts

[illegible], D. C.

November 5, 1951

Dear Mr. Whittlesey:

The Commission of Fine Arts at their meeting on October 29, 1951 considered the preliminary sketch which you submitted with your letter of October 3, showing obverse and reverse sides of the contemplated George Washington Carver and Booker T. Washington Commemorative half dollar.

The Commission feels that the general design of the George Washington Carver and Booker T. Washington Commemorative half dollar is appropriate. However, the present head should also be modified to elicit profile and not only three quarters. The spacing of the lettering should also be improved, allowing more space between the heads and the lettering. Before recommending this coin, new drawings should be submitted to the Commission for approval.

The reverse side is unobjectionable.

For the Commission of Fine Arts.

Sincerely yours,

[illegible]
[illegible]

Chairman

Mr. [illegible] Whittlesey, President
Booker T. Washington Birthplace Memorial
Booker Washington Birthplace, Virginia

EXHIBIT A

UNITED STATES DEPARTMENT OF THE INTERIOR

OFFICE OF THE SECRETARY
Washington 25, D. C.

October 24, 1951

My dear Mr. Finley:

I am enclosing for your consideration a file pertaining to the bust of the late President Roosevelt, which is being made for the memorial at Grand Coulee Dam. The correspondence accompanying these photographs is self-explanatory.

After this matter has had your attention please return the file together with your recommendation.

Inasmuch as there is some urgency with regard to the completion of this bust I would appreciate having your recommendation as soon as possible, together with any suggestion you may have as to what action would be taken to effect my recommendation your conclusion may make.

Sincerely yours,

s/ Oscar L. Chapman
s/ Oscar L. Chapman
Secretary of the Interior

Mr. David E. Finley, Chairman
Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Enclosure

CONFIDENTIAL

UNITED STATES GOVERNMENT

DEPARTMENT OF THE INTERIOR
Washington 25, D. C.

October 14, 1937

Memorandum

To: Secretary of the Interior

From: Acting Commissioner, Bureau of Reclamation

Subject: Bust of President Roosevelt for Grand Coulee Dam

Attached are seven photographs of the plaster model of the late President Roosevelt to be cast in bronze for a bust to be placed at the memorial at Grand Coulee Dam. These photographs bear little resemblance to the late President, in our opinion.

We raised the question with the Chief Engineer, under whose direction the work is being done, and you will find attached hereto a report on the subject. In light of Mr. McClellan's report, it is my recommendation that the Bureau of Reclamation proceed with the work of completing the bust without alteration to the model.

S/ O. J. Hanneberg

Acting Commissioner

ENCLOSURE

UNITED STATES DEPARTMENT OF THE INTERIOR

BUREAU OF RECLAMATION
Washington 25, D. C.

October 24, 1951

To: Commissioner

From: Chief Information Officer

Subject: Bust of President Roosevelt for Grand Coulee Dam

In accordance with your instructions I have looked into the circumstances on the bust of the late President Roosevelt being made for the memorial at Grand Coulee Dam.

The photographs of the plaster model from which the casting is to be made are attached. I think they bear slight, if any, resemblance to the late President.

Chief Engineer McClellan and Ian Judd, Head of our Architectural Division, told me by telephone late yesterday that the model had been inspected and accepted by a committee comprised of Messrs. Frank Banks, Al Bertani and Mr. Judd. Some time ago they saw the smaller original model in finished form and the large casting model in semi-finished form. They expressed an opinion to the sculptor, Mr. Frederic P. Littlefield of Portland, Oregon, that the model, particularly the chin, did not look like the late President. Mr. Littlefield showed them hundreds of photographs he had used in making the bust, and proved to their satisfaction that the face did represent a good likeness of the President. He pointed out that the continuing factor was the closing warmth of the President's smile and the plasters which were inappropriate for a work of art of this kind. With that explanation they gave him the go ahead.

A short time later Littlefield sent the committee word that he had shown the bust to Mrs. Franklin Roosevelt Coolidge and that she had been satisfied with it.

The casting model is now at the foundry in Salem, Oregon, Ohio, ready for the bronze to be poured. According to your directions, we have asked the Chief Engineer to hold up the actual casting of the bronze until the Secretary sees the photographs.

Mr. Judd states that Sculptor Littlefield is a very reasonable person, and that we would likely find him willing to make any changes desired. He suggested that if we were dissatisfied by the point of

going further into the question, we have Litken meet someone from Washington at the foundry and discuss it. Mr. Litken is on the Navy's payroll as a Consultant at $35.00 per day when actually employed. He had paid him $8,730 through February 1951, at which time it was estimated that the additional work for his services to complete the work would run another $3,150, or a total of $5,880 for his work. We have a $6,400 contract with the Manzolini Art Foundry at Yellow Springs, Ohio, to do the casting.

Mr. Batt tells us that Mr. Litken was recommended to the Bureau by our Consulting Architect, Mr. Earl Morris, and Mr. Pietro Belluschi of Portland, a Fellow of the American Institute of Architects, who is said to be one of the leading architects of the Northwest. Mr. Judd stated that Mr. Litken is a fine sculptor and highly qualified. He was born in Hungary, attended the National School of Fine Arts in Budapest, the Academie Julian in Paris, the Ecole des Beaux Arts in Paris, and other institutions.

s/ L. V. Hosby

EXHIBIT B

COPY

THE COMMISSION OF FINE ARTS

Washington D. C.

November 9, 1951

Dear Mr. Secretary:

At the meeting of the Commission of Fine Arts on October 25, 1951 the matter of the file and photographs of the bust of the late President Roosevelt for Grand Coulee Dam was brought to the attention of the members.

The Commission feels that a bust for such a prominent place should portray an easily recognizable likeness of the subject. Even more important than the recognizable features is the need for expression of the personality of the late President who had so much life and warmth of character. Both the likeness and expression should be modeled in good sculptural form.

The Commission therefore suggests that the sculptor re-model this bust and study more carefully the bone structure, proportions and angles of the features of President Roosevelt and give special emphasis to the expression and personality in clear sculptural form.

The pictures submitted do not give the measurements of this bust, but it appears to be on a large scale. It would simplify matters if the sculptor would make a life size model first and submit it to the Commission for approval. This life size model could then be enlarged accurately to the monumental scale.

For the Commission of Fine Arts:

Sincerely yours

Hon. Oscar L. Chapman
Secretary of the Interior
Washington 25, D. C.

s/ Gavin L. Hadley
s/ GAVIN L. HADLEY
Chairman

ENCLOSURE 8-a

THE COMMISSION OF FINE ARTS
Washington D. C.

July 30, 1951

Dear Mr. Jones:

At a meeting held on July 19, 1951, the Commission of Fine Arts considered Senate Bill 1712, "To provide for the erection at the Memorial Avenue entrance to the Arlington National Cemetery of the sculptural piece known as The Last Farewell, and for the establishment of the Christopher Columbus Grove."

This project for a sculptural motif in the niche of the Great Entrance to the Arlington National Cemetery is of long standing and has several times received the attention of the Commission of Fine Arts.

In 1933, the services of a sculptor, Mr. [illegible] Coleman, were secured by the National Park Service, Department of the Interior, to develop a sculptured motif for the niche above mentioned and he modeled a heroic figure which he named The Last Farewell as part of a fountain treatment. We are informed that he has been paid for his work to date.

However, the Commission of Fine Arts is not satisfied with the model, and at the meeting of the Commission on July 19th, at which the design was given further consideration, the model was disapproved. The figure is not well adjusted to the scale of the niche; the suffering of the half-bent carpenter with the head of the figure, reducing its visibility at a distance; the symbolism is not clear. The Commission also questioned the pose and modelling of the figure.

The Commission is of the opinion that when the Arlington National Cemetery is extended toward the Potomac River, as is now contemplated, certain changes in the landscape treatment of the Great Entrance and the environs will be desirable. The Commission believes that a small fountain at the niche, or a large one at the center of the open space, may be preferable to the use of a sculptured figure. The Commission, therefore, urges that nothing be done now that may prevent the harmonious adaptation of this important area to the new conditions that will arise a few years hence.

With regard to the designation of the trees adjacent to the Memorial Avenue as the Christopher Columbus Memorial Grove, the Commission again calls attention to the fact that this land is planned for inclusion in the Arlington National Cemetery. The management of the Cemetery would find it inconvenient, the Commission believes, to have part of its land already dedicated as a memorial to a particular historic figure.

The members of the Commission appreciate the patriotic motives of the sponsoring organization and are aware of the desirability of having, in the National Capital, memorials to the great men of history. There ought, however, to be an expression of order and propriety in the location of such memorials. The Arlington Memorial Bridge is a monument to the unity of the North and the South; its axis connects the Lincoln Memorial and the Lee Mansion. If there are any memorials along this line they should be dedicated to all the Nation's fallen heroes, without special identification of time or place.

There are many places appropriate for memorials to those who fell in particular theaters of action, and there are locations suited to honoring famous men. The Columbus Memorial, in front of Union Station and facing the United States Capitol, is a conspicuous demonstration of the city's regard for the great explorer.

Therefore, the Commission feels it its duty to advise against the adoption of Senate Bill 1712.

For the Commission of Fine Arts:

Sincerely yours,

David E. Finley,
Chairman

Hon. Roger W. Jones,
Bureau of the Budget,

EXHIBIT C

82D CONGRESS
1ST SESSION

S. 1712

IN THE SENATE OF THE UNITED STATES

JUNE 20 (legislative day, MAY 17), 1951

Mr. CHAVEZ introduced the following bill; which was read twice and referred to the Committee on Interior and Insular Affairs

A BILL

To provide for the erection at the Memorial Avenue entrance to the Arlington National Cemetery of the sculptural piece known as The Last Farewell, and for the establishment of the Christopher Columbus Memorial Grove.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Secretary of the Interior (hereinafter referred to as the "Secretary") is authorized to accept, on behalf of the United States, from the Christopher Columbus Memorial Foundation the sculptural piece known as The Last Farewell. The Secretary shall, at the expense of the Christopher Columbus Memorial Foundation, erect such sculptural piece within the central niche of the Memorial Avenue entrance

to the Arlington National Cemetery, and it shall be maintained by the National Park Service, under the direction of the Secretary, as a perpetual tribute to those members of the Armed Forces of the United States who gave their lives in Italy and elsewhere during World War II for the preservation of freedom in America and the establishment of peace and justice throughout the world.

SEC. 2. (a) The grove of white oak trees bordering the Memorial Avenue entrance to the Arlington National Cemetery shall hereafter be known as the Christopher Columbus Memorial Grove, and shall be maintained by the National Park Service, under the direction of the Secretary, in honor of Christopher Columbus, the discoverer of America.

(b) The Secretary is authorized to accept, on behalf of the United States, from the Christopher Columbus Memorial Foundation, a bronze tablet, appropriately inscribed, and shall, at the expense of the foundation, erect such bronze tablet at a suitable location in the Christopher Columbus Memorial Grove.

SEC. 3. (a) The first section of this Act shall be null and void unless within five years from the date of enactment of this Act the sculptural piece known as The Last Farewell has been donated to the United States for erection as provided in such section.

(b) Section 2 of this Act shall be null and void unless

within five years from the date of enactment of this Act the bronze tablet referred to in subsection (b) of such section has been donated to the United States for erection as provided in such section.

82D CONGRESS
1ST SESSION

S. 1712

A BILL

To provide for the erection at the Memorial Avenue entrance to the Arlington National Cemetery of the sculptural piece known as The Last Farewell, and for the establishment of the Christopher Columbus Memorial Grove.

By Mr. CHAVEZ

JUNE 20 (legislative day, MAY 17), 1951
Read twice and referred to the Committee on Interior and Insular Affairs

[illegible]

[illegible] Washington 25, D. C.

October 27, 1954

Dear Mr. Holmes:

The Commission of Fine Arts, at its meeting on October 23, 1954, reconsidered your letter dated [illegible]. You provide for the preparation of the memorial [illegible] entrance to the Arlington National Cemetery of the memorial plaza known as The Mall (Avenue), and for the establishment of the Christopher Columbus memorial fountain. The Commission also reconsidered a report on the subject made to the Bureau at its meeting on July 30.

[illegible] report to the effect, The Mall Avenue, proposed for the site of the great entrance to the Arlington National Cemetery, the Commission of Fine Arts recalled that this is a memorial feature of the Arlington Memorial Bridge development, which is itself already as a memorial to the North and the South. It was the feeling of the Commission that it is not proper to accept from a private organization a memorialization [illegible] that which had been established by the Congress in the case of the Arlington Bridge. Since the entrance to the Arlington Cemetery commands all [illegible] who are buried there, we do not believe that any part of it should be related to, or associated by, any particular group of citizens.

The matter in question should be distinguished from the instances in which the Congress has authorized a particular organization to build a memorial [illegible] an appropriate place. In cases of that kind, sponsorship by a group is, of course, justified. In the Arlington Cemetery entrance,

however, we have a very different situation, one in which reasonable men may differ.

During the discussion with you and Mr. Thompson, and Mr. Johnson, the members of the Board, the Commission considered various phases of this question. Notwithstanding previous action of the Commission on Civil Service matters, the Commission approved the model. The Commission will be glad to consider a revised design which brings into harmony the three factors involved -- the status, the potential and the risks. The Commission suggests that the figure be accepted in stone if possible, in preference to bronze.

The Commission concurs in your suggestion that a bronze plaque of the statue be made and placed on a temporary pedestal, made to order, and erected in the niche for inspection by the Commission of Fine Arts at the next meeting on December 17.

With regard to the Christopher Columbus memorial group mentioned in the bill, the Commission disapproves this feature and reaffirms the statement of July 30, made to the Speaker of the House. The Commission again called attention to the fact as stated in that report: "The Columbus memorial, in front of Union Station and facing the United States Capitol, is a commemorative representation of the city's regard for the great mariner."

For the Commission of Fine Arts.

Sincerely yours

[illegible]
Secretary

Mr. William A. Wilson, Legislative Counsel
National Park Service
Washington 25, D. C.

EXHIBIT F-3

October 25, 1951

STATUE FOR GREAT ENTRANCE TO ARLINGTON CEMETERY

CHAIRMAN FINLEY: Mr. Thompson, would you like to speak to this matter that we are considering?

MR. THOMPSON: I think Mr. Tolson who is our Acting Director might lead off and when he is finished, perhaps I can continue.

MR. TOLSON: I think, perhaps, Dr. Finley, it would be well for Mr. Thompson to present this problem and then when he gives you the background I might want to add a few comments.

CHAIRMAN FINLEY: Just as you wish.

MR. THOMPSON: We are talking about the Last Farewell at the Memorial Avenue terminus this morning and in order that some of you who may not have had time to dig into the files or have access to files as I have had, it might be worth while to review some of the background of the problem that we are talking about and then we can mull it over.

With your permission, I would like, if I may, Mr. Finley, instead of reading all of this file--I have broken down what I believe to be the essence of the matter relating to the problem at hand--I should like to read for you certain extracts from pertinent correspondence. I think you will find all of the letters to which I have referred in your own files.

Going back to December 24 of 1935--that is some 15 years ago, Mr. Charles Moore who was then chairman of this Commission, said to Mr. Weinman in a letter, and this is a quote:

"The Commission was much impressed with the composition"--referring to the statue--"it is both fine and adequate. It will completely meet the requirements of the location. More than that, it will rise to the occasion and meet the

opportunity. * * * The Commission decidely feel that so important a composition needs a thoroughly adequate base; and for this they count on Mr. Kendall who so often has shown his mastery in pedestals."

On the same day, December 24, 1935, the Park Service received a letter addressed to the director, Arno B. Cammerer in which he said:

"The architect had already selected as the sculptor Mr. A. A. Weinman, than whom no more capable artist for monumental work lives. In consultation with him and Mr. Kendall the Commission of Fine Arts have reached a solution of this important problem highly satisfactory to all three participants." In general, the Commission of Fine Arts, at a meeting held on December 20, 1935, approved the design, leaving to further discussion certain details of an artistic nature on which agreement would be reached.

Skipping down, to bring us quickly up to 1950, there was a lag from 1935 to 1950 when the wars were on and there wasn't much thought given to monumental sculptors, but it was again revived and in a letter from our office to Mr. Weinman, January 16, 1950, the subject was again reopened and we said in a letter to Mr. Weinman as follows:

"If you and the architectural firm of McKim, Mead and White are of the same opinion that the revised design for the pedestal which you have now developed should be considered, we would be pleased to join you in presentation of your latest scheme to the National Commission of Fine Arts. If the Commission approves the design you have prepared and if it meets with the approval of the architects, we will then be in a position to have estimates prepared."

Now, January 20, 1950, Mr. White of McKim, Mead and White said in a letter to Mr. Weinman:

"It should be borne in mind, however, that in this modification, the design of the pedestal, of the original scheme which has already been approved by the Park and Planning Board and Fine Arts Commission, the general scheme has been retained, and the figure itself is unchanged."

And on May 18, 1950, in a memorandum to the files which I have prepared to keep our files current with the project, I said:

"At a meeting of the National Commission of Fine Arts on Wednesday, May 17, Mr. A. A. Weinman's figure "The Last Farewell" was again approved by the Commission with the provision that the base be re-studied to simplify the base and reduce the cost of the pedestal."

That brings us up to the 1950 period. I have here a copy of a letter to Mr. Weinman and a copy of the minutes of May 17 to which I have referred, which says:

"Mr. A. A. Weinman, sculptor, and former member of the Commission, attended the meeting to discuss his model for a sculptured figure in the large exedra, better known as the Great Entrance to Arlington National Cemetery.

"Mr. Weinman stated that the Commission of Fine Arts had approved the model and read a letter that he received from former Chairman Moore, dated December 24, 1935, to that effect. It was noted that Mr. Clarke and Mr. Lawrie were members of the Commission at that time.

"Since 1935, Mr. Weinman said, he had been giving further study to the model and was now submitting this model which showed the bronze figure entitled Soldier's Farewell superimposed on a large fountain base.

"The Commission felt that there should be no objection to having the figure placed in the stone basin which is in place, but that the second bowl makes the design appear incongruous; the Commission, therefore, recommended that Mr. Weinman simplify the base."

The chairman of the Commission goes on to say that he would have to talk with our office about cost and legislation and so on.

In the letter of May 25, 1950 which Mr. Gilmore Clarke, then chairman of this Commission sent to Mr. Weinman:

Mr. Clarke said, "The Commission of Fine Arts, at their meeting on May 17, 1950, were pleased to consider with you the revised model for the statue which you have designed for the niche of the "Great Entrance" to the Arlington Memorial Cemetery. The Secretary called the attention of the Commission to the fact a model for this statue had been approved in 1935."

That brings us up to the recent past when a group sponsoring or wishing to sponsor some kind of a memorial came to our office for assistance in finding an appropriate subject. Based upon past history which I and those of us in the Park Service all were acting we proceeded on the basis that we were pursuing an approved project and so recommended to the group. We have told our solicitor; we have told the Park and Planning Commission, the War Department, and the Commission for the Tomb of the Unknown Soldier, all of whom were questioned with regard to proposed legislation that we were pursuing an approved project.

There was an unresolved question as to the design of the pedestal, as you know. The revised pedestal design was presented to this Commission at an earlier meeting. At that meeting I was quite clear in the presentation of it and was pursuing the problem on the basis that the statue as such was an approved statue and we were then concerned only with the design of the pedestal. Based upon our understanding, legislation was prepared and submitted and was sponsored by Congressman Addonizio and Senator Chavez. Both offices of the sponsors called us to ask about the status of the project. We of course advised them at the time of their inquiry that we were pursuing a project which was approved with the exception of certain elements having to do with the base.

I did not know, nor did any of us in the Park Service know that there was any thought to the contrary until I received a call from the Bureau of the Budget in which they reported that they had an adverse report from this Commission advising against the proposed legislation which would have authorized an independent private organization to erect the statue without cost to the Government and they asked if we, the Park Service, or the Department would like to change the tenor of our report in which we were recommending for it.

I thought rather than get into a discussion with the Bureau of the Budget in which your views were expressed and in which the Park Service put in counter views thereby requiring the Budget Bureau to act as Soloman in a matter of art, it would be better to come back to this Commission and explain our views, and try to clarify what we consider the situation to be and ask for reconsideration of your report to the Bureau of the Budget on the related legislation as drafted and prepared.

As a result of this approach, the Bureau of the Budget sent to our office a copy of the report of this Commission. There are certain points in the report which I think ought to be clarified. I am now reading, if I may, certain portions of that report which I should like to clarify.

In 1935, this Service, the sculptor and the Park Service were to coordinate in the matter of providing a heroic figure which he named The Last Farewell. We were informed that he has been paid for this work. That is true. Mr. de Weldon or those of you who are familiar with such matters realize and know that the sum of $750, which represents the sum total of funds we have paid Mr. Weinman, is entirely inadequate for all the work on the models that have been developed up to date.

Referring to the report of this Commission to the Budget Bureau it now appears that the Commission of Fine Arts as now constituted is not satisfied with the model since the Commission's meeting of July 19 at which time the design of the pedestal was given further consideration the model was disapproved.

At this point I would like to say that the July 19 meeting did consider the model. I did not know that they were considering the model as such. I thought that was approved. Nor did I know, until September 25 of the action of the Commission which of course left a blank period where we were pursuing, going blithely on our way with the thought that we were pursuing an approved project. It was not until September 25 that we caught up with the July 19th meeting so we were not informed of the views of the Commission.

The report to the Budget Bureau goes on to say, in effect, that the Commission takes certain exceptions to the design of the figure, that the figure is not well adjusted to the scale of the niche covering the half dome with reduced visibility from the distance and that the symbolism is not clear. They go on to say that the Commission also questioned the pose and marking of the figure.

We have, in consultation with the architects and Mr. Smith, James Kellum Smith of the firm of McKim, Mead and White, again embarked upon a method which we hope would have solved that problem. We have blown up a photograph of the model to its full size as now proposed with the thought that that model would be placed in the niche to study. From this study we could determine how the top of the figure should be related to the spring of the arch. Mr. Weinman and Mr. Smith are not quite satisfied with the exact dimensions of the entire assembly as it now stands nor with the design of the base as it now is designed.

Reference is made in the report to certain possible changes in the land, and so forth.

There have been suggestions made from time to time that the entrance to the Memorial Cemetery should be expanded and legislation prepared and drafted, to accomplish this objective. Insofar as I know such legislation has never been considered by the Congress. This Commission, the Park Office, and the Planning Commission are all of the opinion that the cemetery should be expanded to include the old Arlington Farm properties and the War Department lands reaching down to the Boundary Channel. But so far as I know there has never been any thought given to the transfer of Memorial Avenue to the cemetery as such so that I venture to say that regardless of whether or not the cemetery is ever expanded, Memorial Avenue as a part of the park system and as now developed will remain a part of the park system. The report then goes on to urge that nothing be done at this time.

DESIGNATION OF TREES

With regard to the designation of trees adjacent to Memorial Avenue as a Christopher Columbus Memorial Grove, the Commission calls attention to the suggestion that this land may at some future date be included in the Arlington National Cemetery. There again I would like to refer you to my previous statement that there is now on either side of the center line of the Memorial Avenue for a distance of 310 feet to the right and to the left, park land which is planted with a holly hedge and a grove of 288 oak trees that were part of the planned development which will in all probability always remain with the Park Service.

The letter to the Budget Bureau suggests that the management of the cemetery would find it inconvenient, the Commission believes, to have part of its land already dedicated as a memorial occupied by a particular historic figure. The members of the Commission appreciate the patriotic figure and are aware of the desirability of having in the national capital memorials of great men in history.

There is, however, to be an expression of order and propriety in the location of such memorials. The Arlington Memorial Bridge is a monument to unity of the North and South whose axis connects the Lincoln Memorial and Lee Mansion. If there are any monuments, they should be dedicated to all of the Nation's fallen heroes without specific identification as to time and place. I have just read excerpts from the Commission's report.

Referring to the proposed legislation, the first part of the legislation deals with The Last Farewell and there it very clearly spells out that the memorial would be to all soldiers.

CHAIRMAN FINLEY: Is that the bill authorizing the erection of this memorial? Would you mind reading it?

MR. THOMPSON: (Reading) "Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Secretary of the Interior is authorized to accept, on behalf of the United States, from the Christopher Columbus Memorial Foundation the sculptural piece known as The Last Farewell. The Secretary shall, at the expense of the Christopher Columbus Memorial Foundation, erect such sculptural piece within the central niche of the Memorial Avenue entrance to the Arlington National Cemetery, and it shall be maintained by the National Park Service, under the direction of the Secretary as a perpetual tribute to those members of the Armed Forces of the United States who gave their lives in Italy and elsewhere during World War II for the preservation of freedom in America and the establishment of peace and justice throughout the world."

So that the sculptured piece to which we are referring would be a monument to all men who fought anywhere in the world to build or establish peace and justice throughout the world.

As for the second clause, "The grove of white oak trees bordering the Memorial Avenue entrance to the Arlington National Cemetery shall hereafter be known as the Christopher Columbus Memorial Grove, and shall be maintained by the National Park Service, under the direction of the Secretary, in honor of Christopher Columbus, the discoverer of America."

On that point, there might appear to be an incongruity that here might be established a memorial grove to a certain gentleman. I must say in all fairness to all memorial trees wherever planted, there is, in my opinion, a certain incongruity to all of them.

I have here a little diagrammatic sketch to which I have added the location of now-existing memorial trees which I might say parenthetically points up the fallacy of trying to plant trees as memorials.

Where you see these little ink spots which represent the locations of memorial trees or memorial groves or what have you, I should just like to read from this map and explain to you that surrounding the Lincoln Memorial there is a group of trees dedicated to the DAR. At this location here, the outer second ring, there are 30 trees sponsored by the State of Massachusetts for Massachusetts cities.

At this location right here there are two trees planted by the State of Kentucky to memorialize some event in Kentucky.

Right at number four is a tree that was planted by Johnny Appleseed. At number five location just off there is a Canadian Maple.

At location six there is a grove of trees, oak trees, planted in honor of six famous naturalists of this country; Mr. Muir and other famous men who have had to do with our natural history.

At number seven, there is a grove of trees planted to the sons and daughters of the Pilgrims.

At number eight, there is a Memorial Dogwood Lane.

At number nine there is a Memorial Magnolia Lane; eight is a Constitution Oak.

At eleven, there are thirteen elm trees planted to the original colonies, and right here, directly opposite the entrance to the cemetery there are two white oak trees that were sponsored by the Frances Wallace Chapter of the DAR. I just threw this little sketch together to show that in the immediate vicinity of the Lincoln Memorial and Memorial Avenue the whole area is cluttered with so-called memorial trees that by and large have not much memorial meaning.

CHAIRMAN FINLEY: Who gives permission to plant the specific trees and are they marked as memorial trees?

MR. THOMPSON: They have a little three by five marker on them that tells when they were planted and who planted them and what they are supposed to commemorate.

CHAIRMAN FINLEY: How is permission secured to plant those trees?

MR. THOMPSON: That is authorized by the Park Service. All of these trees were authorized by the National Capital Parks then under the direction of General Grant. We have since that time authorized others.

There are 388 memorial trees or groves of one kind or another kind in the park system none of which have any great or lasting significance or meaning and we always urge against them. We always recommend very strongly that they not be planted because they die; they are chopped down; some improvement goes through and they are wiped out and pretty soon they lose their memorial significance. We always very strongly urge against memorial tree plantings but in spite of our objections they sometimes do get planted.

As a matter of fact, last week we planted a tree, a memorial tree to the Izaak Walton League in this area. The next one to be planted will be to a certain group out in Ohio who want to plant a memorial buckeye tree. They have some peculiar idea that if they plant a tree in Washington, they are going to find their way into heaven.

The White House grounds, I might say, has 18 different memorial plantings of one kind or another. They usually ask, may we plant a memorial tree on the White House grounds, and we usually shunt them off to some other location. Sometimes they go over our heads and get authority from the President.

CHAIRMAN FINLEY: Are many of these trees planted around Lincoln Memorial as memorials not related to Lincoln in any way? Are there memorials in close proximity to Lincoln Memorial that do not have to do with Lincoln?

MR. THOMPSON: I do not think that any of the trees that I have indicated here have any particular connection with Mr. Lincoln at all. They are scattered about like measles.

MR. BELLUSCHI: No design in it.

MR. THOMPSON: Other than that they fit into the landscape. They are appropriate trees for planting and we always try to see to it that if a tree is planted that it is appropriate. There is that little extracurricular touch that it is also a memorial.

I would hope to make it clear that now, as I said, there was a total of 288 white oak trees. I think ten or twelve of them have since died for one reason or another.

There would be nothing particularly out of line, I believe, in saying on one of our little plaques that this is Christopher Columbus or Johnny Appleseed tree. We do our best to take care of them but in spite of all we can do they sometimes die.

CHAIRMAN FINLEY: What is the status of the legislation you just read authorizing planting of trees as memorial to Columbus?

MR. THOMPSON: The status of the bill is that it is now in the Bureau of the Budget. They have withheld action on referring it to Congress because of the

adverse report by this Commission. I might say that the Park Service or the Interior Department has reported favorably on it. The Planning Commission has reported favorably on it. The War Department has submitted a report which is neither one way or another because they say they have no views to express because they do not feel it is any of their business, in their own words; that they have no objection to it.

CHAIRMAN FINLEY: As the bill has been referred to the Commission, it seems a proper time for us to express, if we choose, an opinion as to the propriety of such a policy in planting memorial trees in proximity with memorials dedicated to another purpose.

MR. THOMPSON: You have done that in your submittal of report that went to the Bureau of the Budget on July 30.

MR. CAEMMERER: That pertained to this memorial grove, this letter of July 30.

MR. THOMPSON: Since the proposal was a basic part of the proposed legislation I think probably a very appropriate thing for you to do.

MR. CAEMMERER: This, I think, is the point that the Commission is interested in. Here is a picture and newspaper account from the Star of October 12, 1951, of a ceremony at the Columbus Monument that day. I think the point made in the letter, Mr. Thompson, was that there is a memorial to Christopher Columbus in Washington. Why have a memorial grove? That is the point the Commission made.

MR. THOMPSON: I suppose the reason this memorial grove was thought of was because it was already in existence. The sponsors of this bill had legislation previously introduced whereby it would authorize this group to plant a memorial grove, another memorial grove, one for each State somewhere in the District of Columbia on publicly owned land.

We discussed the propriety of that proposed legislation and discouraged it for the same reason you would discourage it, because we know from experience that where a grove of any kind is planted, that pretty soon some of them die and they lose their memorial character.

In our talks with the sponsoring group, I felt it was proper that we point out to them personally why we objected. The sponsors of the original bill came to Washington. We discussed our objections with them and as a result of our discussions the original bill was withdrawn.

It was indicated that the sponsoring association would like to do something in the way of the memorial in Washington. I suggested that they do something that is in the scheme of things to be done that has been already approved to be done. We have a great many things that you could sponsor that would be of a permanent nature and referred them to the memorial at the end of Memorial Avenue which will require funds from Congress or some sponsor. Why doesn't your association finance that? As a result of our discussions they introduced this bill. I said, if you wish to have a memorial grove there is a grove already planted, bordering memorial drive. In Lafayette Square you will find that every now and then some group will memorialize a tree and put a memorial placque on it after it has been there 30 or 40 years. I cannot understand the psychology of it, but nevertheless they do it--it seems to be a harmless kind of procedure.

CHAIRMAN FINLEY: The Columbus Memorial Association expects to pay for the casting of a bronze statue and then in turn to have a memorial grove dedicated in honor of Columbus?

What is the origin of legislation authorizing the erection of a statue at that point? Did that pass Congress and did it provide funds or authorize an appropriation to carry out those plans?

MR. THOMPSON: Authority for that is contained in the original Arlington Memorial Bridge Authority and I might say at this time there is yet unexpended in the authorization for the Arlington Memorial a sum approaching $3 million which is authorized but not yet appropriated. The authority for this and other memorial bridge projects is contained in the Arlington Memorial Bridge Act of which Memorial Avenue was a specific part. The design by Mr. McKendall of McKim, Mead and White, was as much a part of the whole scheme as the bridge or the watergate itself.

CHAIRMAN FINLEY: Would it not be in order to ask for an appropriation to pay for a casting of this memorial under that general authorization?

MR. THOMPSON: It would, if one is inclined to seek Federal funds for the casting of the statue. But operating upon the economy basis such as we do, we often have to resort to and do resort to agencies that are willing to come forward with funds for such purposes. A great many of our improvements, in fact most of them, have been financed with private funds. Memorials also, for the most part, are financed with private funds, private organizations sponsoring agencies.

CHAIRMAN FINLEY: I know.

I do not know how the Commission feels about it but it seems to me very confusing to have a memorial authorized in honor of those who died in our wars then to have an association completely unrelated in purpose to such a memorial come in and pay for it and dedicate it in part to someone like Columbus, or someone in no way connected with the purpose for which the memorial was authorized. Such a situation seems to me entirely out of order. There is a memorial to Columbus in front of the Union Station. If a second one is desirable, it should be at some other place, but not in connection with Arlington National Cemetery. It is here

that confusion arises and I would say myself as an expression of personal opinion that it is a great mistake to ask a sponsoring organization to defray expenses of a memorial authorized by the Government for a specific purpose and then to dedicate the memorial partly to a purpose foreign to the original conception. That was in the minds of the Commission in making our report. I think that is a point we ought to make clear. Do I express the views of the Commission?

MR. HUDNUT: I think that is very much the point.

MR. PEETS: With respect to the memorial grove, isn't there, perhaps, this excellent opportunity for you to put a restraining hand on the tendency which is, although rather harmless, not very sensible of creating these tremendous memorials? You could say that it was through the action of the Fine Arts Commission so as not to take the onus yourself and use that as precedent.

MR. THOMPSON: In this instance, I would like to say that we would be very happy to have the planting on either side of the holly hedge designated as a memorial grove of some kind. I am not particular what name is attached to it, but over the years we are continually harassed by the War Department and other agencies which wish to use the existing grove area as a building site or as a parking area. We are continually fending them off. As things now stand about all we can say is, there is a planting there that must not be destroyed. That is about all we can say to such requests. In this instance we would be very happy to have something not only as a backdrop for the holly hedge and part of the memorial but also to have it designated as a memorial grove.

CHAIRMAN FINLEY: I would say that, if the American Legion or some organization of veterans connected with our wars were asked to pay for this memorial and they wished to do so and there was no other element introduced into it, it would be, perhaps, quite proper for them to assist in this way. If you wanted to plant trees on the avenue in honor of General Patton, let us say, or some other soldier who had died or had been killed in war, that, too, would be in keeping with the scheme of the memorial. But I think it would be out of order to bring in Christopher Columbus in this particular situation or anyone not connected with the purpose for which Arlington Memorial Cemetery is maintained.

MR. THOMPSON: Perhaps the principal objection by this Commission arises from the concept of Christopher Columbus being introduced into it.

CHAIRMAN FINLEY: I think it brings confusion into the situation to ask an outside organization to pay for a memorial which Congress, itself, has authorized. As you will remember we discussed at an earlier meeting the question of those monumental groups on the Arlington Memorial Bridge which were cast in Italy, and I made the point to you at that time that in the public mind it would be understood that those were gifts from Italy, designed by Italian sculptors and sent to this country as gifts of the American people, whereas the designs were made by American sculptors and paid for by our Government.

I find now that the people are greatly surprised when they learn that the United States had anything to do with these sculptures; that they were designed by American artists and that a considerable amount of money was paid by Congress for them and only the casting was done by Italy. These sculptured groups will always

be considered a gift from the Italian government and that is what I feel illustrates perfectly what I mean when I say that it introduces an element of confusion in memorials when the cost is defrayed by others than those authorized to do so in enabling legislation. Either the United States Government should pay for memorials which it authorizes or they should not be erected.

It is another matter if an organization offers to erect a memorial for a specific purpose and says, we will give the funds to do so. Then if a bill is introduced in Congress authorizing them to erect such a memorial and the bill is referred to us to advise as to whether it is a proper memorial and so forth, that procedure is quite in order. But to go out and ask an outside organization to finance memorials which the Government has authorized and then to change the character of the memorial is, as a policy, entirely wrong, I think.

Would you like to speak to that or the other points I have raised?

MR. TOLSON: Yes, I think that your statement has a great deal of merit. Going on the basic policy of erecting memorials, I think that what has led to this situation has been the failure of the Government to appropriate the funds to erect its own memorials and that when an organization comes along and offers to do it, it is a welcoming gesture.

I agree with you that where the Government authorizes the construction of memorials, such as the Arlington Memorial Bridge and its approaches and the necessary statues to go with it, that the Government should appropriate those funds.

I had understood from the report and the discussion with Mr. Thompson that the objection which the Commission raised was not that so much, that is, the policy about which we are now talking, but that your objection went to the merits of the statue and the pedestal themselves. But this raises a new question which undoubtedly should be given very careful consideration.

CHAIRMAN FINLEY: It has just been introduced by reason of this legislation authorizing the Columbus Memorial Association to plant these trees and to pay for the statue. That is a matter that has never come before the Commission before until the introduction of the bill we are discussing.

MR. THOMPSON: We have precedents for that, Mr. Finley. Our principal monument, the Washington Monument, was paid for largely out of private subscriptions, although authorized in Congress--it has had a very distressing financial history. The Congress has authorized the erection of a fountain for Andrew Mellon which was paid for largely by private subscription. It seems to me almost a parallel situation where the Congress has authorized and directed the installation of a memorial fountain to the name of Mr. Mellon that has been raised with private funds which almost, as I see it, strikes a parallel situation with the thing that we are now talking about.

I agree with you in principle that where the legislative body of this country says that an agency may, or directs or authorizes an agency to erect a national memorial, perhaps they should provide the funds also to do the job. That is not always true. I know there have been various monuments authorized by the Congress and paid for with private funds: for example, Joan of Arc and many, many of our monuments and memorials were paid for in this way.

I am not so much concerned about whether or not the grove of trees be named Christopher Columbus or Patton Grove or what have you. I would like to have the existing planting named some kind of a grove. I am somewhat concerned that the Park Service has been so greatly embarrassed by finding out at a very late date that this Commission objects to the design of the statue which we had always considered to be an approved project and I do not need to tell you thatMr. Weinman is embarrassed also. Mr. Weinman is a man of great capacity. He is past president

of the American Sculptors' Society. He has been a member of this Commission, as a matter of fact, for years, and now serves as a consultant to the Board of Directors of West Point on fine arts problems, to name just a few.

I will not attempt to go into the artistic merits of the statue. I think that matter has been settled before, when it was approved in 1934; and has carried a continuing approval from 1934 through 1950 when this Commission as then constituted did not even consider that the statue as such was subject to further discussion or of enough improtance to do other than reaffirm its previous approval of the statue. They did take exception to the base and that the base is the thing that I thought we were discussing and the only thing that was discussed in my presence when we last brought it to the attention of the Commission as now constituted.

CHAIRMAN FINLEY: The base was never approved. I am afraid I have to make my point clearer in connection with this. I should be the last person to discourage anyone from making gifts to the United States Government and paid for with private funds. If the proposal had been made to Congress that National Gallery of Art was to have been called the Mellon National Gallery of Art, then Congress would have had an opportunity to debate the propriety of accepting funds for a National Gallery and calling it after an individual. That situation never arose because the Gallery was called "The National Gallery of Art", as requested by Mr. Mellon and the funds with which to erect it were furnished by him as promised.

In the case of the Freer Collection, Congress accepted the gift with the understanding that it was to be called "The Freer Collection", and this building which was erected on Government land, is a memorial to Mr. Freer and houses only works of art in the Freer Collection.

In the case of the Mellon Fountain, Congress has done what it has done in many other instances. They authorized the use of public land for a memorial for a

specific purpose named in the bill to be paid for with private funds which would be contributed by individuals and raised by the Association named in the Act. That is done in the case of most memorials in Washington. I remember the dedication of the Barry on Franklin Square; that was paid for by an association and Congress was very clear about it that it was to be the Commodore Barry Memorial Fountain to be paid for by private funds. But if you introduce another element and instead of making it a fountain memorial to Mr. Mellon and somebody else came as well as contributed funds or said we will pay for that fountain, and we would like to have it called the Mr. Smith or Mr. Jones Fountain, then you are not meeting the intent of Congress and Congress has authorized a memorial to the soldiers who were killed in our wars and if Congress is not prepared to pay for that, I think you should have an organization of war veterans or someone who are willing to make it a memorial as indicated in the original bill authorizing it, not to divert it into a memorial for Christopher Columbus.

I think that point is very clear and I would like to feel that it is understood because it goes to the heart of the Commission's objection to the bill under consideration.

When it comes to the question of design of the figure, that is another matter. The pedestal has never been approved. The idea of the fountain surrounding the figure in the niche always aroused criticism and opposition on the part of the Commission and I think those points would have to be settled. They are not settled yet.

As regards the figure itself, that has been approved by this Commission on previous occasions as you have pointed out. We never bring into question a decision made by members of the Commission in past years; but we would have to settle the

questions regarding the pedestal and the other matters on which we were asked to report as set forth in this bill. That is the report we have now made.

MR. THOMPSON: Following your thought, would you find it too difficult to strike out this section of the bill that has to do with the Memorial Avenue grove to Christopher Columbus, so as to eliminate that entirely from any consideration and attempt to work out something that would permit this private organization to sponsor and pay for the erection of The Last Farewell as perpetual tribute to members of the Armed Forces of the United States who gave their lives for the preservation of freedom in America, to establish peace and justice?

MR. PEETS: Eliminate that reference to "Italy and elsewhere."

MR. THOMPSON: I don't know whether they would be interested in it or not. It is an academic question. I doubt if they would.

CHAIRMAN FINLEY: That narrows the recommendation or rather it narrows the memorial to the Columbus Memorial Association. Instead of being a memorial to the soldiers in all wars, it could be a memorial to soldiers killed in Italy. I would be deeply interested in a memorial for soldiers killed in Italy. But it seems to me that the memorial at the Great Entrance should be to soldiers killed in all wars, rather than in some particular area or campaign.

MR. THOMPSON: I am trying to broaden the scope of it to include everyone everywhere.

CHAIRMAN FINLEY: Do you think under those circumstances the Columbus Memorial Association would be interested in it?

MR. THOMPSON: I rather doubt if they would. I think they would like to feel that for their $100,000 or whatever it cost them--I don't know what it might cost them, the word "Italy" ought to be in there somewhere.

CHAIRMAN FINLEY: I am afraid you would have to give a quid pro quo in this case. The United States Government should not do that when erecting a memorial of this kind.

MR. HUDNUT: I think it is a shocking thing that we should even consider permitting a private institution, or a private society to build a monument of that kind. It is entirely inappropriate, entirely wrong.

If the Government of the United States cannot afford to build this memorial to her heroes, for God's sake let us not built it.

MR. THOMPSON: I believe that I feel the sense of this Commission very well on that point.

Can we then go back to approach it on another basis? We have here an architectural treatment at the end of Memorial Avenue that is completed with the exception of what we think of as the keystone of the whole development, whatever it is, to go in the niche--maybe a fountain. There has been some thought that it ought to be a jet of water. As a matter of fact, there has been a jet of water there for some fifteen years. That has been heretofore considered to be inadequate by all concerned. It is merely a temporary pipe put in to serve as a temporary measure. It was put in until such time as the piece of sculpture can be put in place which was intended by the architects. Is it unreasonable to assume that the sculptured figure that has been heretofore, up until recent months, been considered satisfactory with the exception of the base to be now discarded? Is it unreasonable to assume that we might stand upon the previous approval of the Commission that the figure still stands approved and from that point on we would seek a solution for the base with the sculptor and architects collaborating, which would be satisfactory.

CHAIRMAN FINLEY: To erect in the niche as originally proposed?

MR. THOMPSON: Yes.

CHAIRMAN FINLEY: Of course, we all have the greatest admiration for the ability of Mr. Weinman as a sculptor; that is not a question in debate at all.

Might I ask this question: If it is not feasible to erect the statue in the niche because it might detract from the beauty of the statue--and under the circumstances the niche as a background for the statue is debatable, is there some other place where the statue might be erected near that location that might be more suitable?

MR. THOMPSON: Offhand I don't know of any such place. It was designed and always has been considered that this statue selected and approved by Mr. Kendall and designed by Mr. Weinman was entirely adequate. Mr. Charles Moore evidently thought so.

CHAIRMAN FINLEY: We might ask Mr. Weinman. Are you satisfied with the niche as a background for your statue?

MR. WEINMAN: The present background in the niche consists of panels of Texas pink. They are bunched. The rest of the niche is already in white with the exception of the rosettes up in the dome of the niche. That was all taken into consideration at the time when the statue was supposed to be in marble or granite.

Some time ago, last year, I called McKim, Mead and White's office and discussed this matter with Mr. Lawrence White and he made a rather interesting suggestion. He said, why don't you do this thing in bronze on the pink granite pedestal instead of this fountain stuff that is in the present sketch.

Well, I made some models of a simple pedestal, some more elaborate; some amounted to $16,000; some to $6,000. That is the cheapest one of the pedestals and in my opinion the simple pedestal is more given to statues. The former scheme of the fountain with fountain bowl and all that sort of thing ran into a terrific amount of money, $54,000 for the support of the statue only so that is completely wiped out

and then I went and made this pedestal and several others with much more elaborate design which ran into more money. I sketched a model three-quarters inch to the foot and the more I became convinced of the fact that the fountain support was not the best thing for it. So I did this.

Now, entirely on my own initiative some two years ago I started to make the quarter-size working model which is about four foot six inches high, of the statue. I may say here that the statue is considered completely even though a good deal of it is not seen in the niche on the three-quarters view. Still the statue is modeled completely around with the drapery that envelopes the figure, a complete study from every angle.

Now, as far as the other proposition is concerned, I don't think I care to speak on that because it does not really concern me. I love trees but all the trees in the world do not mean as much to me as this particular statue for the reason that it has a wonderful setting. Therefore, I put all I have into that study of four foot six inches which is completely finished, so much so that it could be cast as a finished bronze in itself at that size, working on the theory that the better the working model the easier is the enlargement of the work itself. I mean all the mistakes you make is in the working model and you eliminate and correct them and have the thing appear as you can make it and from there on it becomes a mechanical performance plus the sculptor's skill to mark it up. That is as far as I have gone.

I am surprised to hear the committee say that the statue is not acceptable now. I mean the model that I have prepared because finally I do not know how I could make it any better. I have given it all I have got and therefore I am really quite surprised to hear the report that the Commission sent a letter to the Budget Bureau which I have not had any copy of until I heard it this morning. I would like to

have been informed about this action of the Committee but I have not received any information.

So, considering the fact that I have given a good deal of time, and I feel frankly that the making of this quarter-size working model was entirely on my own risk and initiative, at the same time it was based on the former Commission's finding which was twice approved that the model is satisfactory, the sketch model. I have kept all the principal points of the sketch in mind in enlarging to this quarter-size model and elaborated as much as I felt was good for the statue both on the statue itself and on the drapery.

I would very much like to feel a little in my mind just what I can do to make that particular model acceptable to the Commission.

CHAIRMAN FINLEY: I think the Commission would want to consider the situation from the point of view the sculptor suggests, that is, eliminating the fountain, and all references to Christopher Columbus in connection with this memorial.

This represents an entirely new situation for the Commission to consider. Our letter was directed to the proposal that this memorial should be partly in honor of Columbus, partly in honor of the soldiers killed in our wars and that the statue should be placed in the rather elaborate base and fountain that had been designed for it.

MR. THOMPSON: Our reconsidered approach to the problem is that the Christopher Columbus idea should be eliminated as far as I am concerned. I am trying to get it back to some sound working basis so that the Park Office which has administrative responsibility to carry forward this memorial and to complete it as quickly as we can and as best we can may be able to proceed in an orderly manner with the advice of this Commission. We wish to arrive at the best solution that can be found, and we thought we were doing that; insofar as the sculpture and architectural merit was

concerned. We thought and had every reason to believe they had been resolved with the exception of the base or pedestal. Presumably, we would toss aside this potential legislation we have been considering and abandon tying the statue into any individual or association. I am now thinking of a bill that would probably go to Congress and say, may we have the funds? I think that that points it up as much as I can.

CHAIRMAN FINLEY: Would the Commission like to take under consideration, the new situation that has been proposed?

MR. PEETS: Yes; I feel the need of a close review of the details of what was said and what was decided at the time we were considering this statue and its general setting in the area.

CHAIRMAN FINLEY: My recollection of our former discussion is that the Commission was not concerned with the design of Mr. Weinman's statue but rather with the appearance it would present in the fountain, with the ornate setting that has been shown to the Commission. It was that situation that we had in mind in writing our letter.

If the statue is to be placed on a pedestal in the niche as now suggested, then under these new circumstances I think the Commission would like to give further consideration to the matter.

MR. THOMPSON: I think it is safe to say that the architects would consider a switch from marble to bronze, and I believe they would not be very happy with the background as it now is. I have talked with Mr. Smith about it and he indicates that we must do something with the background; it is conflicting.

MR. WEINMAN: May I interject here that Mr. Lawrence White suggested that if the pink Texas panels in the niche, in the background of the niche were any sort of

interference with the statue it would be better to simply sand blast them back to their old color which was almost white at that time.

CHAIRMAN FINLEY: I think the Commission would be much happier if you provided a simpler background in the niche.

MR. THOMPSON: That is a definite problem. It has remained unsolved and uncompleted over the past fifteen years. We feel we ought to get on with the completion of it. We thought we had a solution to it. We were pursuing what we thought was approved procedure even to the extent of anticipating the approval of authorizing legislation by the Congress. We have even drafted an agreement with Mr. Weinman which we thought might be a three-way agreement. So you see, we have for the past few months been going down a blind alley. We ought to get back on the track however you suggest this can be done. If you could conscientiously resolve the current Commission's views to include the reapproval of the statue itself, have your committee or Mr. de Weldon, whoever is the specialist in such things, work with us--and our architects to try to resolve the thing architectural design-wise; that is really the objective of my coming here today, to get the problem clarified so we can proceed in an orderly manner with the cooperation of this Commission to solve a problem that has not yet been solved.

CHAIRMAN FINLEY: I am sure we can arrive at a solution. The Commission wants to help you carry out the intention of Congress in authorizing this memorial and we do not want to undo the work which previous members of the Commission have done, or reverse any decisions they have made. But when we are confronted with a new situation, we must exercise our judgment as to what seems to us the best solution. I think that we do understand the whole situation now and we shall not delay in giving you our decision.

Are there any further questions the Commission would like to ask?

MR. THOMPSON: Would it be out of order to indicate or give some indication as to whether or not the status as such has yet to be reconsidered or if the previous approval of the statue only is clear so that Mr. Weinman will know, have some idea?

CHAIRMAN FINLEY: The views which we expressed were not critical of the statue but of the setting provided for it. We would like to consider the suggestions that have now been made for the pedestal and setting and then we will write you our views.

MR. WEINMAN: Mr. Chairman, may I suggest this: If the Commission at some time, either in the near future or later, has a meeting in New York which sometimes has happened, I would be delighted if you would come to my studio and see this model of the statue in its all-around dimensions and then you can form a better opinion, I should imagine.

CHAIRMAN FINLEY: I think that is an excellent suggestion. I am sure we would all be delighted to do that and we can probably arrange it at some time.

MR. WEINMAN: I would be delighted if the Commission could see the actual model and also the sketch model. I love the sight of that statue. I think it is one of the finest things I have ever worked for; but naturally, if other things intervene like this Columbus Memorial Grove, and things like that, I think probably your remark is well taken; it does not connect with the statue sufficiently.

MR. TOLSON: We apparently misunderstood some of the comments made in your report because we now understand what you mean in connection with this bill S.1712, but your point really is not directed, your criticism that we understood, is not directed at the statue and the pedestal so much as at the method of acquiring the funds to have them made and installed in their appropriate places in the Memorial

approach. We are glad to know that because as we have said, we agree with that principle that you have enunciated.

CHAIRMAN FINLEY: We would like to protect the Park Service from pressure of outside groups. I am sure you would welcome such support.

COPY

THE CHAIRMAN OF FINE ARTS

Washington, D.

November 6, 1951

Dear Mr. Lawton:

Under date of July 30th, 1951, the Commission of Fine Arts reported to Mr. Jones of your office on S.1721. A copy of the report is attached hereto. The Commission, at the request of the officials of the National Park Service, reconsidered the subject at a meeting held on October 25th. A copy of the report of the Commission of Fine Arts to the National Park Service is attached also.

From the report you will note that the Commission recommends that the status, which has been approved by the Commission, should be re-studied in its relation to the site, especially in respect to the needs of the states, potential, and site. We hope that a design for the pedestal may be submitted at the next meeting of the Commission of Fine Arts on November 29th.

The suggestion of a Christopher Columbus Memorial Grove was discussed and was again disapproved - re-affirming the views expressed in our report to your office on July 30th.

At the next meeting of the Commission to be held on November 29th, the Commission expects to request a full sized model of the status and pedestal proposed for the state of the Great Entrance to the Arlington National Cemetery. Subsequently we shall be glad to advise you of the action taken.

Sincerely yours,

s/ David E. Finley
s/ DAVID E. FINLEY,
Chairman

Honorable Frederick J. Lawton
Director, Bureau of the Budget
Executive Office Building
17th Street and Pennsylvania Avenue
Washington D. C.

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August 24, 1951

Mr. David E. Finley, Chairman
The Commission of Fine Arts
Interior Department Building
Washington, D. C.

Dear Mr. Finley:

Thank you for your letter of August 17.

Before taking this matter up again with our committee, I would like to have the following points clarified, if possible.

I am surprised to note from the letter of Mr. A. E. Demaray of the National Park Service that the Barnard Hill area contains more than thirty acres. However, I note that in his letter Mr. Demaray does not mention only the Barnard Hill, but includes the adjacent Ft. Drive.

What I would like to know is, what is the exact area of the Barnard Hill?

At the time of my visit to this area, I was given to understand that it was approximately fifteen acres. Our request has been for about five acres, and to further safeguard the surroundings of the proposed memorial, in my letter of June 21 I asked that half of the Barnard Hill be designated for the Mahatma Gandhi Memorial. This would mean about 7½ acres instead of our original request of five acres.

B.

I still wish to suggest that if the area of the Barnard Hill is about 14-15 acres, then not more than half of that area should be designated for the Mahatma Gandhi Memorial.

I am rather concerned about the usage of the balance of the Barnard Hill. I distinctly remember that at the time of my visit it was mentioned that the balance of the hill might be used for "recreational" purposes. At no time was mention made that in the balance of the Barnard Hill "one or more buildings" may be erected.

Erection of other buildings which might tower in height above the memorial building will certainly not be a desirable thing. One of the points with which our committee was impressed when they made their decision to accept this site, was that this part of the hill stands about 100 feet above the surrounding areas and, therefore, there would be nothing in the vicinity of the memorial which would be higher than the memorial. This point, you will note, I stated in my letter of June 21, page 2, paragraph 5.

May I also point out to you that the erection of buildings in the vicinity of the memorial building, and especially buildings which might tower over the memorial, would be considered somewhat sacrilegious by the people of India, to whom Mahatma Gandhi stands as a great spiritual leader.

In short, the main point to be now decided is whether or not the National Park Service and other allied agencies can give assurance that no high buildings will be built on the balance of the Barnard Hill. Small structures in connection with the "recreation" project which are not near the memorial would not be objectionable. But high building or buildings would definitely be so.

I do hope that you will see the point that I am trying to drive at, and I further hope that you will be able to convince the National Park Service and other agencies about the desirability and soundness of our thinking on the subject.

Trusting to have the pleasure of hearing from you in the near future,

Yours very truly,

JJS:dn

J. J. Singh

COPY

THE COMMISSION OF FINE ARTS

Washington D. C.

October 26, 1951

Dear Mr. Singh:

As you have been informed, your letter of August 24 to the Commission of Fine Arts, setting forth certain additional questions for clarification with regard to a location for the proposed Memorial to Mahatma Gandhi at the Barnard Hill Park, was referred to the National Park Service. I have pleasure in enclosing a copy of a letter from the National Park Service, dated October 24, 1951, in reply thereto. The Commission considered this letter very carefully at a meeting of the Commission of Fine Arts held on October 25, 1951. The Commission noted in particular the statement in paragraph four that, if a recreation building should be required at Barnard Hill Park (which comprises 21.81 acres), it is certain it would not be more than two stories in height. As a rule such buildings are only one story in height.

The Commission concurred fully with the views expressed in this letter from the National Park Service. It is also to be kept in mind that the designs for structures erected by the National Park Service in the City of Washington are regularly submitted to the Commission of Fine Arts for advice; therefore, the Commission feel that you need have no fear that there will be any intrusion on the five acres of ground to be allotted to your organization for the proposed Memorial to Mahatma Gandhi.

You understand, of course, that the location must be finally approved by the Joint Committee on the Library, and I should be glad to hear from

EXHIBIT D-1

you that you concur in this letter of October 24, from the National Park Service.

Sincerely yours

David E. Finley

Chairman

Mr. J. J. Singh, President
India League of America
40 East 49th Street
New York 17, N. Y.

Enclosure

UNITED STATES DEPARTMENT OF THE INTERIOR

National Park Service
Washington D. C.

October 24, 1951

Mr. David E. Finley, Chairman
Commission of Fine Arts
Washington 25, D. C.

Dear Mr. Finley:

On August 30, 1951, Mr. H. P. Caemmerer, Secretary of your Commission, transmitted a copy of a letter sent to the Fine Arts Commission on August 24 by Mr. J. J.Singh asking for clarification of several points raised in his letter in connection with the proposed Mahatma Gandhi Memorial.

The Barnard Hill area contains 21.61 acres, exclusive of the adjoining Fort Drive properties. As indicated in our letter to you of July 30 on this same subject, the National Park Service would be reluctant to allot more than five acres and under no circumstances would we agree to allot one-half of the reservation for this purpose.

Mr. Singh's concern that the National Park Service might build a structure that would tower above the proposed memorial structure, we believe has also been adequately answered by our letter to you of July 30 in which we stated that "the remainder of the park area would not be developed in a manner which would be incongruous or out of keeping with the memorial."

If the India league of America decides that five acres occupying the highest portion of Barnard Hill will serve their purpose, I cannot foresee any development program for the remaining portion of this area which would require the erection of a recreation building that would be more than two stories in height. As a matter of fact, we have not heretofore developed recreation buildings above one story in height throughout the park system in Washington. Since any memorial structure that may be built by the League would occupy the highest portion of Barnard Hill, it might safely be assumed that any recreation building developed by the Park Service would be at a considerably lower elevation and not more than two stories in height, which I believe would satisfy their requirements.

The provisions contained in our letter of July 30 we think to be reasonable and would prefer to hold to our commitments in so far as the acreage and park structures are concerned.

Sincerely yours,

s/ Conrad L. Wirth
t/ CONRAD L. WIRTH
Acting Director

[Public Law 309—81st Congress]

[Chapter 587—1st Session]

[H. J. Res. 295]

JOINT RESOLUTION

To erect a memorial to the memory of Mohandas K. Gandhi.

Whereas India's greatest leader, Mohandas K. Gandhi, has met the martyr's death; and

Whereas the beloved Gandhi throughout his life had brought to the people of India and peoples everywhere the meaning of a selfless devotion to peace, and with it the gift of his own unbounded spiritual wealth; and

Whereas Mohandas Gandhi's uncompromisable strength led India to the independence for which it had sorely struggled; and

Whereas the impact of his personality upon history is undeniable; and

Whereas in consideration of the cordial relations existing between the people of the United States and the people of India, and in the hope that a memorial to his memory in the United States may further those cordial cultural and spiritual relations between these two countries, and in the further hope that such a memorial will awaken and keep alive in people everywhere the sense of their individual dignity and independence as well as an abhorrence for civil, religious, and communal strife anywhere: Now, therefore, be it

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That authority is hereby granted to the India League of America, or any other organization which may be organized for this purpose, to erect, within five years from the date of the approval of this resolution, a memorial testifying to the wisdom and leadership of Mohandas K. Gandhi, as philosopher and statesman, in the city of Washington, on such grounds as may be designated by the Fine Arts Commission, subject to the approval of the Joint Committee on the Library. The model of the memorial so to be erected shall be first approved by the said Commission and by the Joint Committee on the Library, the same to be presented to the people of the United States without cost to the Government of the United States: *Provided*, That the cost of custodian maintenance of the edifice contemplated by this Act will be borne perpetually by the organization undertaking its original construction.

Approved September 28, 1949.

D-2.

SOLDIERS HOME HOSPITAL

COLONEL McCUTCHEN: Gentlemen, before we consider the details of the picture, perhaps a little background that led to this design may be appropriate.

In the original design for the Soldiers Home, there was to be a complete hospital as a part of the eventual development of the institution and plans were drawn preliminary or preliminarily to that effect. The Bureau of the Budget changed that concept to provide only a hospital wing to accomodate approximately 210 patients. That was approved.

The National Security Resources Board also specified that the building being a hospital should be made atom bomb resistant. The architect-engineer, Porter and Sons, has attempted to meet that criterion by providing a bomb-resistant center core to this building with wings in which the patients will normally be kept and with the idea that they can in time of emergency be evacuated to the center core.

I would like to get Mr. Merrick, if he will to take up from there and discuss the building as it is now conceived.

MR. MERRICK: In order to get the locality and so forth clearly in mind for those who may not be entirely as familiar with the area as we are, the shape of the reservation, this depicts the shape of the reservation, U. S. Soldiers Home in outline This lower portion has been released by the Soldiers Home to the General Service Administration for Veterans Hospital construction, medical center, and so forth. So the area in which we had the plot plan of the building has been reduced according to that.

There is a plan to take North Capitol Street as shown in red in that place which further restricts us to the east.

The selection of site for this hospital wing we naturally felt immediately adjacent to the existing buildings shown here. There are existing hospital buildings which require relief. It is back placed to the east of it and will be tied on to the

(To be revised) E

old buildings by a system of underground tunnels so that members can get to dining halls which building is immediately opposite without being exposed. The contours in that area are susceptible of development for parking areas and lead-in roads.

There is no other place on the reservation where that could be placed with great satisfaction. I speak of that mainly because of the fact that this ward wing will probably determine a redevelopment of hospital facilities, U. S. Soldiers Home. That is the first element being brought into it and we feel more consideration should be given to it when the contours are raised, the elevation, looking off to the south and the west.

I would just like to leave that feeling as to why we are there and let the architect describe how they brought this building into being on paper.

This is Mr. Porter representing the architect-engineer.

MR. PORTER: In the development of the use and selection of materials and in conjunction with the atom-bomb proof criterion which from a planning function was developed into a center core, planning for the hospital administration, we developed the center core with a size that had to take care of certain utilities such as nurses' stations, the laboratory facilities, toilet facilities, and also allow a certain amount of emergency space for the evacuation of beds rolling from the wings into that area when the air raid warnings were sounded and they would be housed in there behind bomb-blast doors which occur in the corridors in the wings.

As you can probably see, the vastness of the center core was rather controlling in the development of the design. We also had another function to contend with and that was the fact that concrete would be more or less indicated as the answer or the partial answer to atomic bomb-proofing with a minimum of some 12 inches of concrete to withstand the blast the criterion had set forth. In doing that, it meant that veneers were cut down or cut out and also the thing was that the thickness of the concrete had to be 12 inches. In developing that, we conceived of this design which

is the general center core arrangement with the wings to the north and south and the center core being developed in exposed aggregate architectural concrete which would present itself in a form physical as well as give you a certain amount of architectural versatility in that the center core would develop architectural concrete.

The wings which under the bomb-proof criterion were allowed to be expendable were developed in limestone carrying out the trend of the Home's planning which has been set by the job which is now under way up there which has been done in limestone. It developed that the entrance, due to the fact that over here are positioned the present buildings which are brick in a Georgian style, red brick, limestone trim, I developed that these facilities here had to be tied up with the existing hospital group and due to the atomic bomb proof criteria there the tunnels lent themselves very nicely to the connection with the existing facilities.

Now as you see it, it is in the second stage of actual construction, as you see this picture, the immediate goal of the 210 beds that Colonel McCutchen mentioned in his brief outline would not include this portion (indicating) on this end. These finished photographs will give you an idea of what the initial stage of construction would take care of.

In approaching the problem we let the final one more or less govern us in the rendering of the design problem since it was contemplated that that would ultimately be the goal.

The third stage of expansion which you cannot see by virtue of this one and which is a very far future proposed expansion would be the third stage, would be a wing to the east. That wing would house such facilities as more bed units, your clinical areas, your massing facilities for this building, and your surgical. In the second stage of construction all we add will be bed units.

I think, Colonel, that is about the total of it. If there are any questions -

COLONEL McCUTCHEN: I think it might be well to deal a little more with the

texture of that center core, that is, the architectural texture and the background for the frieze treatment and so on.

MR. PORTER: That brings to mind a very important thing. We have an element in this atomic bomb-proof criterion which discourages offsets in roof levels which limit very much the latitude of design in this center core. This 12-inch wall goes from foundation to roof slab and it had to be level all in one plane. Consequently, the relief that obtained here was a minimum, of course, without excessive cost.

This texture as indicated here would be of course in keeping with the limestone. It would have, of course, by its mass, its contrast -- by its material it will have its contrast. However, the contrast will be as small as possible with a little amount of treatment in color and figure casting in the mosaic panel immediately above the plaster base. The size, as he said, would be in keeping with the trend already started in the domiciliary site in limestone and here it would come to a simulated cast stone which would simulate in color as closely as possible your texture derived by limestone face. So your base would be developed in maybe a little darker texture in the early mosaic or the limestone accentuating it in maybe the form of shots on base giving the darker appearance for base and showing a little bit of the stability and of course there again the granite base, of course to place that part not showing at the bottom.

MR. BELLUSCHI: What material is that? You say mosaic -- that relief or frieze.

MR. PORTER: That would be in a mosaic with panel.

MR. BELLUSCHI: Real Mosaic?

MR. PORTER: We speak of it around here -- it is really what the Portland Cement Association knows as their exposed aggregate in architectural concrete.

MR. BELLUSCHI: Not mosaic.

MR. PORTER: No, it is a cast stone.

MR. BELLUSCHI: How is it applied?

MR. PORTER: A model is made first of the ornament or whatever you propose to put on the face of your panel and then these aggregates, mineral aggregates, some of them -- some of them are done with glass colored to get the colors; those are spooned in to the mold and then you form over that the concrete with its reinforcing and so forth, Portland cement concrete. That is what normally we had in mind. It is a product made around here.

MR. BELLUSCHI: Once cast it is applied to the face of the concrete?

MR. PORTER: It is set up as a form. You have your back form in wood and your walers that are cast in with the concrete when poured for the slab and those are pulled into place, plumbed, and tied into the salers on the other side of the wood form on the interior side and then are, the concrete is poured after reinforcing and so forth for the 12-inch walls. It becomes the criterion for atomic bomb proofing. It does not allow any veneering without giving it an excess over minimum requirements and in using limestone, you have to dovetail and apparently you have to have slots.

MR. BELLUSCHI: You use limestone in the wings. Isn't there danger from flying fragments? Isn't there just as much danger to have limestone in the wings as there would be in the center part; for people outside?

COLONEL McCUTCHEN: To people outside, that is quite true.

MR. BELLUSCHI: No danger to people inside anyway from flying limestone?

COLONEL McCUTCHEN: No.

MR. PORTER: It has an element, the one feature that we find in this architectural concrete with exposed aggregate is very nice. We have in some of our past experience simulated limestone very nicely. However, it is another material having some relation to limestone. It might develop into an economic factor which would be more desirable to consider, perhaps, than to cast stone. There is no real precedent with the exception of a conventional type of building and construction that

leads us to our selection of limestone in here.

MR. BELLUSCHI: Are there criteria for selecting one material or the other? If you were consistent, I don't see the reason for changing from one to another.

MR. PORTER: By that, the functional selection of a material which you utilize to its best advantage, the concrete enclosure for bomb-proof area is the reason for the cast stone immediately here because we get the advantage of not having to put inserts into the exterior side of that 12-inch wall, therefore cutting down the depth, and thereby I have gone to increased thickness of wall for your dovetails or inserts. This becomes an integral part. It is tied back to reinforcing.

MR. BELLUSCHI: Are you implying that inserts weaken the structure?

MR. PORTER: Under the bomb criterion we have to have a wall thickness in back of the insert to dovetail, or dovetail. That accounts for the thickness of the wall.

MR. BELLUSCHI: Do you feel uncomfortable with the scale of the center part in relation to the rest of it?

MR. PORTER: It is a very difficult thing to treat.

MR. BELLUSCHI: Do you think you have solved it?

MR. PORTER: I think we have, very much to our pleasure because it was a control all the way through the design problem. That was rather difficult to overcome, but I think we have overcome it.

MR. BELLUSCHI: Is the whole base granite?

MR. PORTER: The only granite would be the base course, ground course, that would go around the building and step down just to keep the limestone --

MR. BELLUSCHI: Is that cast?

MR. PORTER: This portion here would be cast stone. This (indicating another place) would be where the limestone would pick up and limestone would pick up from that point.

MR. PEETS: There is one point I would like to mention. I did not hear all the discussion so it may have been covered, but the frieze around the bomb shelter seems to carry almost to the interceding wall. Did you notice that Mr. de Weldon?

The sculpture should be held back to give a piece of blank wall between it and the wing structure.

MR. BELLUSCHI: I visualize in the material in which it is to be made, and by the method explained to me -- and I just cannot see it as adding to the beauty of the building. It would be better if it were one thing or another, but that of course is my personal reaction.

I think it is a mistake to mix the materials and if cement is resistant to bombing, then I would rather see all cement exterior rather than try to mix it with limestone because they act differently, and they will look different, after a while.

MR. PEETS: My remark is hardly relevant.

MR. BELLUSCHI: It is. I visualize it completed and I feel it is not good.

MR. PEETS: That seems to be the point at which there is most difficulty, where the sculptured wall meets the other one.

MR. de WELDON: I do not know how you can technically execute the frieze in colored stone with the mold standing up and pour in the concrete. Doesn't it carry the aggregrate down?

MR. PORTER: You might have a plaster cast similar to that ornament over there. It is in plaster cast and reinforced and laid down flat.

Mr. de WELDON: Then the cement is applied to the cement. Then it doesn't have the structural strength it could have. Then you could do it in colored stone and would be of the same nature from a structural point of view.

MR. PORTER: There you get into an element which of course we were discarding immediately. It was your stone element. Once you get into something like that, carving, you develop the fact that it has to be a veneer.

MR. de WELDON: It still is a veneer very closely and then the product is still a veneer.

MR. PORTER: This is applied as an integral bond.

MR. BELLUSCHI: It is still a veneer, no matter how you do it.

MR. PORTER: Perhaps, in the true sense of a veneer, but it has no dovetailing, no inserts necessary to increase any wall thickness. It is tied structurally with its own mesh reinforcement back into the mesh reinforcing in the wall itself and forms something that is more monolithic than your stone applied to the face.

MR. de WELDON: I am of the opposite opinion. I feel that the stone applied to the concrete is stronger than a cast stone applied to the concrete with a different method if you cast only one piece.

MR. PORTER: What I might use as a precedent for making that statement is that in a structural wall using a structural concrete wall, when we used this type of construction and tie it with the reinforcing back of it, we are allowed to use under certain codes a certain portion of that facing as the thickness of the wall in completing the D element of your concrete design and there is the indication that a certain amount of it works under compression developed in a concrete wall as a monolithic, so to speak, even though it isn't. But by the very fact that certain codes will allow you to use certain portions of that facing in design of a concrete wall.

MR. de WELDON: Out of experience I know that even applied concrete on concrete, where sudden pressure is applied it will just fly off. In the case of applied stone, properly applied, you hardly ever have those accidents at all.

MR. PORTER: Have you experienced that when the front panels have been tied back to the reinforcing of the wall itself? In other words, these are made up with mesh reinforcing in the facing. Then we have our reinforcing in each face of our back-up 12-inch wall.

MR. de WELDON: Do you have anchors?

MR. MERRICK: Yes, sir.

MR. PORTER: Wires that come up and are actually tied in with reinforcing of the faces in the 12-inch wall. Normally, those are 24 inches on center, depending upon what the actual problem might be.

MR. MERRICK: This material was just used by Jones and Morell, Admiral Morell. That is the same method of application. He has come out very strongly as to its satisfactory behavior.

MR. BELLUSCHI: Has the Bureau of Standards done any testing on that?

MR. MERRICK: No, not to my knowledge.

MR. PORTER: They did some testing back when Mr. Early was alive on the stuff under temperatures. They put in several stones, natural stones, and also tested the early mosaic along with it. Under equivalent tests, the Early mosaic had one or two of its facing aggregates dislodged as a result. I think they are on record out there at the Bureau of Standards. The other stones disintegrated along the temperature ranges.

MR. HUDNUT: May I make a vew comments, Mr. Chairman?

CHAIRMAN FINLEY: Yes, indeed.

MR. HUDNUT: I would like to put aside the question of materials for the moment and speak of the quality of expression. You have two different elements, two different parts here. You have a hospital that is a utilitarian building with a great many bedrooms, and you expressed these, I think, very well indeed. But then in the midst of this utilitarian building you introduce a monument, a monument that is heroic in scale, heavy and massive, and unified by means of the canting of the corners, by the pilaster treatment, by the frieze and by the introduction of four great doorways. It becomes in effect a mausoleum, or a place for a great assembly hall with the coming and going of crowds in the doorways. Can't we do something

to bring those two elements into consonance by reducing the monumental character of the center? It stands out in my opinion somewhat incongruously, introduced into something utilitarian. You have no occasion for a monument. You have no occasion for a memorial. It is not a monument; it is a box. It is a refuge. It is a utilitarian - feature just as utilitarian as the other parts of the same color building; even more so, if anything. I would like to see something done to reduce that incongruity, that contrast between the elements of your building.

MR. PORTER: Well, I might say this, that in the development of it, those are features which of course perhaps we did not touch on in consideration as strongly as you have but were considered and in the development of the core lending itself to the ideal evacuation of patients and so forth, and also with the functional planning as required by the problem at hand, you develop that from function.

MR. HUDNUT: What is the function of the frieze, for example?

MR. PORTER: I am speaking just of the mass.

MR. HUDNUT: Why do you cant the corners?

MR. PORTER: That is for one of two reasons. In order -- this slope corner is in effect a trick to reduce the effective mass. If you were to bring those out square, I think your mass would become that much larger. The element that you have here in your pilasters tend to narrow up the mass, all attempting to take all those effects, attempting to make the mass smaller.

MR. HUDNUT: You do indeed reduce the facade of the mass but you emphasize its solidity and unity by the canting.

MR. PORTER: That's right.

MR. HUDNUT: That pushes it toward the center and gives it a much greater solidity than it would have with the square corners. So that while you are gaining in respect to the relative width you are losing all that you gain and much more by that expression of centrality and solidity, I think.

MR. PORTER: Isn't that true, though, that in most central core planning which develops from a planning feature of hospital administration, or how hospitals are administered, when you get into a center core development, very often, depending on the problems involved for the specific case, doesn't it more or less develop that core even on the outside?

MR. HUDNUT: I have no objection to a central core whatever. I am objecting to the character of it, to everything that is done to give it the feeling of the monument, of the solid formal mass. It is even higher than the rest of the building. It has great doors in front of it, and pilasters. I should take the opposite line of development, to bring it as near as I could into harmony with the utilitarian character of the wings. It would be a utility.

You have got there a very unique theme, a bomb-proof center for hospital; it has never been done before, and surely there must be some character in that theme, or even poetry of expression which you would seize upon and make evident - a stunning, a new and exciting adventure in architecture rather than going back to the conventional monument which has been done a thousand times and which seems to me a very very strange introduction to a hospital.

MR. PORTER: Well, the thing that you would develop along those lines would be an element -- first you would have not necessarily two functions but you would have one function with another element imposed which is a very strong controlling element. You have beds in the hospital wing. You have here your administration and your utilities. But along with that you have a hospital. You have with this standing alone a self-sufficient hospital maintaining not just life but maintaining hospital administration under a circumstance which we hope we do not have to appreciate but it does have to do that.

Now, because it has to do that, to my mind you get a mass that is a tremendous mass of which you cannot have interruption in breaking itself alone. You develop a box.

MR. HUDNUT: I should like to see a box very much. That is what I should like to see, a box. You have not a box there. You have a mausoleum.

MR. PORTER: In developing a box you have a thing that is over-powering in its element to this and there is no reading of your appreciation.

In this matter we have attempted to obtain that reading as a unit; with your mass you stop once and you read again. With your canted corners, my feeling is that I can read that through. It is a blending feeling I have rather than an interrupted feeling.

MR. HUDNUT: Why do you have four doorways?

MR. PORTER: The four doorways lend themselves to an open front for the communication of your ambulatory patients, for communication of visitors that are around to see the patients that might be in this element of the hospital.

MR. HUDNUT: Isn't it traditional in architecture that multiple doorways suggest crowds and single doorways individuals coming? You have a feeling of a congregation coming and going when you put in four doorways. I am talking about expression now. It suggests to me a great many people coming in masses. I would rather see a single doorway, or at the most, two doorways.

MR. BELLUSCHI: May I make a motion, Mr. Chairman?

I move that the project be sent back, with the understanding that it should be restudied as to scale and if possible to try to bring the two elements more in harmony with each other which of course would include the selection of the materials to be used so that whatever the criteria are, they should be followed consistently rather than as shown. I am not prepared to approve it at the present time, as presented.

MR. HUDNUT: I second the motion.

CHAIRMAN FINLEY: Would any other member like to add any comments?

MR. PEETS: I am curious to know whether you tried to set the bulk of the bomb proof shelter at the back of the wall?

MR. PORTER: Yes, the initial stage of design on that is such, but in the overall elements of your future consideration, it interrupts your functional arrangement in the floor planning.

The other feature that comes into it is an element where your stairs, your elevator shafts, are one bay in from the outside so that it creates a greater stability to the atomic pressure that is created on the wall.

COLONEL McCUTCHEN: Would the Commission care to express itself specifically regarding the frieze, as to its appropriateness?

MR. HUDNUT: If I can express my opinion without presenting any offense, I think ornament of every kind is inappropriate for a hospital, any kind whatever. A hospital is a scientific instrument, and it is no more appropriate to decorate a hospital than to decorate the knife of the surgeon's scalpel.

CHAIRMAN FINLEY: I might ask one question. I understood in the third stage after you built the wing that is here on the right and one on the left that you are going to extend it toward the east; does that mean at right angle to the present building? The facade would be changed; it should not show the front?

MR. PORTER: It would be an expansion in this direction (indicating).

GENERAL HAISLIP: What we have is a lot of old buildings which must eventually come down. This has to be the first step toward a later hospital when they go out.

CHAIRMAN FINLEY: Mr. de Weldon, would you like to ask any questions?

MR. de WELDON: No.

CHAIRMAN FINLEY: If you are ready, I might put the motion made by Mr. Belluschi. All the members in favor please say aye.

(The motion was put to a vote and unanimously carried.)

CHAIRMAN FINLEY: Would you gentlemen be kind enough to give us a restudy of it bearing in mind the various comments if you do so.

COLONEL McCUTCHEN: We will be very happy to and we appreciate very much the assistance the Commission has given us.

CHAIRMAN FINLEY: We feel it is a very important building and we are always anxious to get the best results.

COLONEL McCUTCHEN: As you say, this will set a pattern of future construction.

MR. BELLUSCHI: It could be crisp, simple, and to the point.

CHAIRMAN FINLEY: We appreciate the challenge to the architect. It is a difficult building to design, but if you have a triumph, it will be a very conspicuous one.

DEPARTMENT OF THE ARMY

Office of the Assistant Chief of Staff, G-4 Logistics

Washington 25, D. C.

September 15, 1951

Honorable David E. Finley
Chairman, The Commission of Fine Arts
Interior Department Building
Washington, D. C.

Dear Mr. Finley:

Reference is made to your letter of July 20, 1951 to the District Engineer, Washington District, Corps of Engineers, regarding proposed exterior of the Armed Forces Institute of Pathology Building at the Army Medical Center.

The National Security Resources Board directed that this structure be designed and constructed to withstand atomic bomb blasts under stated conditions. These requirements necessitate a windowless structure designed to resist stresses substantially in excess of those normally encountered and will result in a substantial increase in cost. The natural limestone veneer provides no increased resistance to bombing and will constitute an additional hazard if the structure is subjected to bombing. The President through the Bureau of the Budget, Congress, and the Secretary of Defense have repeatedly emphasized that construction costs be held to a minimum.

I am in complete accord with the expressed feeling of the Commission that a massive building with an ugly exterior should not intrude into an otherwise beautiful landscape and I am directing that care be exercised to insure that the general building outline and the texture of the exterior finish harmonize with the surrounding area. The widespread success in the use of architectural concrete on monumental structures indicates conclusively that a satisfactory design can be developed in this instance.

In view of the conditions outlined above, I trust that the Fine Arts Commission will concur in our plans to utilize a monolithic concrete structure to resist blast effects and agree that economy dictates an exterior finish of architectural textured concrete.

Sincerely yours,

s/ W. O. Reeder
t/ W. O. REEDER, GSC
Deputy Assistant Chief of
Staff, G-4

EXHIBIT F

The Commission of Fine Arts

Interior Department Building
Washington D. C.

November 6, 1951

Dear Mr. Secretary:

The Commission of Fine Arts, at their meeting on October 25, 1951, considered a letter from Major General [illegible] Reeder, Deputy Assistant Chief of Staff, dated September 13, 1951, with regard to the proposed exterior of the Armed Forces Institute of Pathology building at the Army Medical Center. Also, the Commission inspected the site for the building during the afternoon.

The Commission regret that it is proposed to erect this structure in such proximity to the well designed and harmonious group of low buildings which have given to the Army Medical Center an even skyline. Also the Commission has heretofore expressed its preference for an exterior limestone finish for the proposed buildings and, until a test is made by the United States Bureau of Standards, the Commission cannot agree with the statement by Major General Reeder that "The natural limestone veneer provides an increased resistance to burning and will constitute an additional hazard if the structure is subjected to testing."

The Commission hope that such a test may be made and that, if possible, a more suitable location for the building may be chosen.

For the Commission of Fine Arts.

Sincerely yours

Honorable Robert A. Lovett
Secretary of Defense
Washington D. C.

David E. Finley
Chairman

EXHIBIT P-1

ARMED FORCES RESERVE MEDALS

Description

The medals to be of bronze 1 1/4 inches in diameter with one obverse design for all and a different reverse design for each of the following:

Organized Reserve	Navy
Army National Guard	Marine Corps
Air Force	Coast Guard

There will be but one obverse design for this series of medals.

On the obverse is a flaming torch in front of a crossed pewter horn and a bugle symbolic of civilian reserve training and preparedness (the bugle for the call, the pewter horn for defense and the torch of liberty) all within a circle composed of thirteen stars and thirteen rays, representing the every ready fundamental principles upon which this country was founded.

The reverse of all of this series of medals contains the inscription "Armed Forces Reserve" in identical design, the central symbolic design being sufficient to identify the particular service without the use of additional word designation.

On the reverse for the Organized Reserve is the climate bar from the Organized Reserve Crest which appears on all Organized Reserve ingiemental colors and standards and is the only accepted design to represent this particular service, on and over a circle of thirteen stars all centered within the inscription "ARMED FORCES RESERVE" placed around and near the outer rim. The thirteen stars in this instance have been added to take the composition nearer to the bulk of composition appearing in the other designs.

On the reverse for the National Guard is the National Guard insignia centered within the inscription "Armed Forces Reserve" placed around and near the outer rim. Two designs are submitted, one without any inscription and the other with a scroll bearing the designation "National Guard." The department of the Army favored the design with the scroll bearing inscription "National Guard."

On the reverse for the Air Force Reserve is the crest from the Air Force seal centered on a heraldic cloud-like symbol with the inscription "Armed Forces Reserve" placed around and near the outer rim.

EXHIBIT G

On the reverse for the Naval Reserve is the center design without background of the Navy Department seal centered within the inscription "Armed Forces Reserve" placed around and near the outer rim.

On the reverse of the Marine Corps Reserve is the Marine Corps insignia centered within the inscription "Armed Forces Reserve" placed around and near the outer rim.

On the reverse of the Coast Guard Reserve is the central design of the Coast Guard seal without inscription centered within the inscription "Armed Forces Reserve" placed around and near the outer rim.

The Ten Year Service - is bar-like with a bronze numeral "5" superimposed thereon of bronze, 5/16 inch in height.

XXX

FEDERAL REGISTER
TITLE 3—THE PRESIDENT
EXECUTIVE ORDER 10163

By virtue of the authority vested in me as President of the United States and as Commander in Chief of the armed forces of the United States, it is hereby ordered as follows:

1. There is hereby established the Armed Forces Reserve Medal, with accompanying appurtenances and devices, for award to members and former members of the reserve components of the armed forces of the United States as hereinafter provided.

2. The Armed Forces Reserve Medal shall be of such design as the Secretary of Defense shall approve: Provided, That the obverse face of the medal shall be of the same design in all cases, and the reverse face shall be distinctive in design with respect to each reserve component of the armed forces of the United States, including the Coast Guard Reserve and the Marine Corps Reserve: And provided further, That the reverse face of the medal to be awarded to members of the Coast Guard Reserve shall be of such design as the Secretary of the Treasury shall approve.

3. The Armed Forces Reserve Medal may be awarded to members or former members of the reserve components of the armed forces of the United States, including the Coast Guard Reserve and the Marine Corps Reserve, who complete, or have completed, a total of ten years of honorable service in one or more of such reserve components, including annual active-duty and inactive-duty training as required by appropriate regulations: Provided, (1) That such ten years of service is, or has been, performed within a period of twelve consecutive years, (2) that any medal awarded hereunder shall be of the design distinctive of the reserve component in which the person to whom it is awarded is serving at the time of the award or in which he last served, (3) that such service shall not include service in a regular component of the armed forces, including the Coast Guard, and(4)that such service shall not include service for which the Naval Reserve Medal or the Marine Corps Reserve Medal has been, or may be, awarded.

4. Not more than one Armed Forces Reserve Medal may be awarded to any one person, but for each succeeding ten years period of service as above described a suitable device may be awarded, to be worn with the medal in accordance with appropriate regulations.

5. A member of a Naval or Marine Corps reserve component who is eligible to receive a Naval Reserve or Marine Corps Reserve Medal may at his election be awarded in lieu of such medal, the Armed Forces Reserve Medal.

Con'd.
EXECUTIVE ORDER 10163

6. The Armed Forces Reserve Medal shall be awarded in lieu of the naval Reserve and the Marine Corps Reserve Medals for service performed after twenty years from the dated on which such medals were established.

7. Subject to the provisions of this order, the Armed Forces Reserve Medal shall be awarded under such regulations as the Secretaries of the military departments of the Department of Defense and the Secretary of the Treasury shall severally prescribe. Such regulations shall, so far as practicable, be of uniform application, and regulations issued pursuant to this order by the Secretaries of the military departments of the Department of Defense shall be subject to the approval of the Secretary of Defense.

Harry S. Truman

The White House,
September 25, 1950.

October 29, 1951

Dear Colonel Moon:

The Commission of Fine Arts at their meeting on October 25, 1951, were pleased to inspect the plaster models of the Armed Forces Reserve Medals which were submitted on your behalf by Mr. Arthur DuBois, of your office, and which were made by Mr. Thomas Hudson Jones, sculptor of your office, who was also present.

The Commission were very well pleased with the models and approved them. Of two designs submitted for the reverse of the National Guard Reserve, the Commission approved the model without the scroll.

For the Commission of Fine Arts.

Sincerely yours,

s/ David E. Finley
t/ DAVID E. FINLEY
Chairman

Lieutenant Colonel James W. Moon, QMC
Research and Development Division
Office of the Quartermaster General
Washington, D. C.

EXHIBIT G-1

EXHIBIT C-1

[illegible]

[illegible]

Washington 3, D. C.

August 17, 1951

Zoning Commission
Washington, D. C.

Dear Sirs:

Since the enactment of the law pertaining to Old Georgetown (Public Law 808, 81st Congress), there has been increased activity on the part of residents and builders in the effort to renovate buildings and improve conditions in that area.

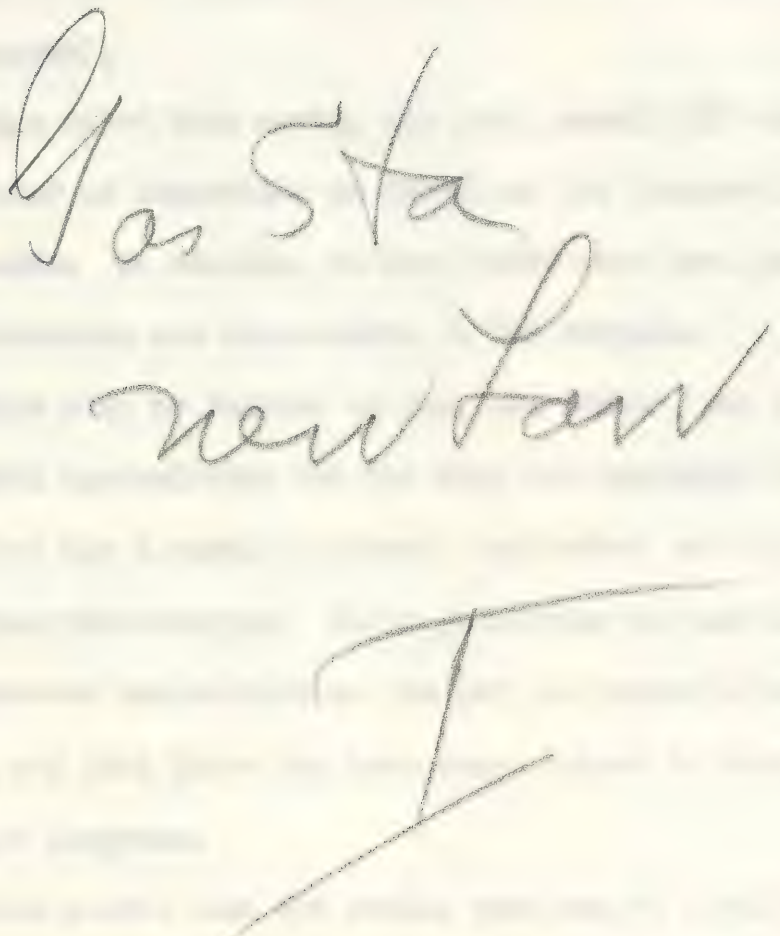
The Commission of Fine Arts, in order to carry out the duties imposed on the Commission under the above law, have appointed a Board of Architectural Consultants to whom the Director of Inspection may submit cases requiring the Approval of the Commission of Fine Arts. The number of cases submitted is so large that it is necessary to hold a meeting of the Board each week. Thus far, there have been nearly two hundred formal submissions and, in addition, many informal inquiries and consultations with the Board. The Board of Consultants and the Commission of Fine Arts have been liberal in their interpretation of the law and, at the same time, have been careful to see that, in the matter of architecture, the intent of the law is observed.

Recently there have been a number of applications for changes in buildings on M Street, and it has been noted that the North side of the Street is zoned First Commercial, whereas the south side is zoned Second Commercial. It is desirable to adopt a long range architectural plan for the renovation and restoration of M Street westward from 30th Street and Pennsylvania Avenue. The difference in types of zoning on this Street has presented difficulties in the adoption of such a plan. The Commission, therefore, strongly recommends that the South side of M Street be rezoned First Commercial in order to bring about uniformity in zoning on that Street. It is important that this should be done as soon as possible in view of pending legislation to develop the proposed reservation at Pennsylvania Avenue and 29th Street as a "Portal to Old Georgetown." The members of the Commission of Fine Arts will greatly appreciate it if your Commission can give early and favorable consideration to this matter.

Sincerely yours

David E. Finley
Chairman

EXHIBIT H



THE COMMISSION OF FINE ARTS

Interior Department - Washington 25, D. C.

Draft

November 14, 1951

Dear Mr. Secretary:

The Commission of Fine Arts at their meeting on October 25, 1951 recalled that a full year has passed since the enactment of the law creating a district entitled "Old Georgetown" in the District of Columbia (Public Law 606--81st Congress).

The Commission noted that during the year, nearly 250 submissions were made by the Director of Inspection in behalf of the Commissioners of the District of Columbia. In addition to that there have been numerous informal inquiries, consultations and discussions on the subject.

The Commission wish to express to you, Mr. Foster, and Mr. Bradley, their most grateful appreciation for the time the President has devoted to this work and of the impartial interest manifested and the expert advice given in connection with designs. It is gratifying to know also that there has been whole-hearted cooperation on the part of property owners who have submitted plans, and that there has been every intent to carry out the purpose of the Act of Congress.

The Commission trusts that the coming year may be equally successful.

For the Commission of Fine Arts,

Sincerely yours,

The Board of Architectural Consultants
on "Old Georgetown"
Mr. Walter H. Kapp, Chairman
Commission of Fine Arts
Washington 25, D. C.

David E. Finley
Chairman

October 14, 1952

Mr. Finley:

Mr. [illegible] telephoned again today concerning his complaint in the matter of placing shutters on the west side of the building---- 1520 Dahlia Court (Subdivision number C. C. 219.)

Mr. [illegible] reported he had heard from Colonel Hayes, assistant to Engineer Commissioner of the District Building, that on October 7, the Commission of Fine Arts approved an application placing the shutters in the wall of the building. As a matter of fact, it was a reaffirmation of action taken last July but there was an error in the subdivision papers, and it has been corrected since then.

I had a few days vacation during the week of October 6, and was not sure on Monday, though, the meeting met.

Mr. [illegible] wants the plan that he submits as being heard before the Commission of Fine Arts

in this matter. He says that when a client makes such a request of an establishment of the Government his rights in such a matter should be granted.

I told him I would bring the matter to your attention upon your return from Europe, and it would be for you to say whether or not Mr. McDougall would be allotted time of the Commission of Fine Arts on October 25, to be heard in this matter.

The Building Inspector's office has definitely informed me and the Committee that the wall, in controversy in which the windows have been placed, is not a partition wall, and the owner had a perfect right to ask that the windows be installed. However as the above states, Mr. McDougall insists that he has a right to be heard before the Commission of Fine Arts in this matter.

s/ H. P. Chemmerer
t/ H. P. Chemmerer
Secretary

Memorandum for the Commission of Fine Arts November 16, 1951

The following is a list of bills that were introduced in Congress in recent months in which the Commission of Fine Arts is concerned:

H. J. Res. 340 "To provide for the establishment of a National Arts Commission, and for other purposes...."

H. J. Res. 346 "To provide for the establishment of a National War Memorial Arts Commission, and for other purposes...."

S. J. Res. 105 "To provide for the establishment of a National Arts Commission, and for other purposes...."

H. R. 5404 "To authorize the Commissioner of Education to encourage the further development and growth of the educational drama...."

H. R. 5548 "To establish a National War Memorial Theater and Opera Commission...."

H. R. 5315 "To authorize the Commissioner of Education to encourage the further development and growth of the educational drama and music programs in the State and land-grant and other accredited nonprofit colleges and universities, and for other purposes...."

S. 2300 "To authorize the Commissioner of Education to encourage the further development and growth of the educational drama and music programs in the State and land-grant and other accredited nonprofit colleges and universities, and for other purposes...."

H. R. 2890 "To establish the office of Assistant Secretary of the Interior for Fine Arts, to provide certain tax advantages for civic non-profit organizations operating in the field of the fine arts, and for other purposes...."

H. R. 2893 "To establish the office of Assistant Secretary of the Interior for Fine Arts, to provide certain tax advantages for civic non-profit organizations operating in the field of the fine arts, and for other purposes...."

H. J. Res. 333 "Providing for the establishment of an American National Arts Commission, and for the construction of a theater and opera house in the Nation's Capital, and for other purposes.

EXHIBIT L